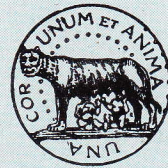


ATLANTICA

THE ITALIAN MONTHLY REVIEW



JUNE
1931

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Atlantica's Observatory

In his speech before the Italian Senate on June 3rd, Foreign Minister Dino Grandi discussed some important matters of the day, among them the Italo-Soviet commercial agreement, the negotiations among England, France and Italy over naval disarmament, the proposed Austro-German customs union, and the coming disarmament conference in 1932.

"There is nothing extraordinary or exceptional in the relations existing between Rome and Moscow," he declared. "Our relations with Russia are of exactly the same nature as those that we have and Russia has with the other European States. This means merely that these relations are not influenced by the indisputable fact that Russia and Italy have diametrically opposite social and political conceptions."

He then took up the misunderstanding that arose between Italy and France over the terms of the agreement which it seemed they had come to with the aid of Great Britain, and expressed the hope that the beneficial effects of those negotiations would not be lost. "I sincerely hope," he concluded, "that the French Government will, in answering the Italian and British notes, do so in a way which will permit the difficulties to be overcome."

As for the proposed Austro-German customs union, on which Signor Grandi said the Italian Government would reserve judgment till the whole question had been thoroughly investigated, he thought it might "prepare the way for possibilities which are forbidden by treaties," thus disturbing the Central European equilibrium, which is something that Italy looks upon as inadmissible.

Peace can only be predicated upon security, said the Italian Foreign Minister, and this in turn can be based only on the harmonious development of two factors: The peaceful settlement of controversies and the reduction of armaments, i.e., disarmament and arbitration.

In conclusion Signor Grandi

said: "I believe that we have now reached a decisive turning point in the life of Europe. The general disarmament conference must give Europe the moral stability which the peace conference neither could nor did give her.

"In recent years we have been working to create a new system of international relations and establish new relations which must be relations of peace. The disarma-

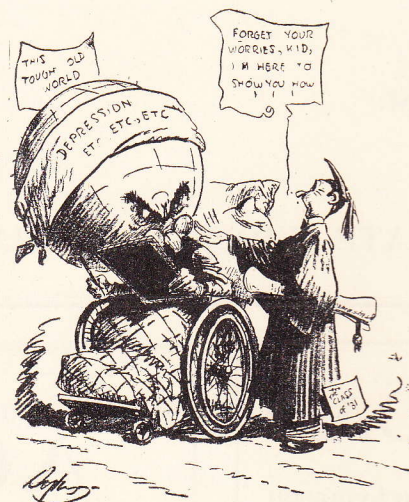
twenty years ago that industry didn't exist, but he had faith in cinematography. The other bankers smiled skeptically."

The following summary of Italy's present economic conditions appeared in a recent report of the Foreign Policy Association, "Reparation and the Inter-Ally Debts in 1931, April 29, 1931," by Dr. James W. Angell.

Mr. Angell, who is Professor of Economics at Columbia University, spent the year 1928-1929 studying conditions in Germany under the auspices of the Council on Foreign Relations and the Columbia University Council for Research in the Social Sciences, and is the author of "The Recovery of Germany."

"Italy's present condition lies somewhere between that of France and England. Although its population is about that same as that of the first two countries, Italy is economically much weaker, for it is poor in the natural resources of industry, and even in arable land. Like Germany, Italy is therefore highly dependent on foreign raw materials and foodstuffs, and on foreign markets for the sale of its manufactured products. Italy also has large foreign debts, both public and private; and the "real" tax burden (measured on the basis of average individual income), though lighter than that of the other three leading European countries, is much heavier than that of the United States. Italy's general economic position is therefore one of considerable chronic strain. But despite great vulnerability, especially from the international economic point of view, Italy has not been as hard hit by the depression, at least to the present time, as have Germany and England. Wholesale prices have fallen about 20 per cent in the past year, as has export trade, but the limited evidence available indicates that the general volume of domestic production is holding up fairly well, and is even showing some signs of recovery."

As though to bear out this summary, the Italian government internal bond issue put out to refund 4 billion lire (about \$209,000,000) of the country's debt due in November, was heavily over subscribed by about 75%, according to Finance Minister Mosconi's announcement last month before the Senate, whence it evoked thunderous cheers. Once again, therefore, and convincingly, reports current abroad that Italy has been vainly seeking foreign loans, are set at



"How Nice!"
—Sykes in the New York Evening Post

ment conference must give these relations the guarantee of the equilibrium of power, without which we all feel that Europe will not find her true stability and will not emerge from her present uncertain fate."

Charlie Chaplin, the world famous comedian of the films, was interviewed during his recent trip through Europe while on the train en route from Vienna to Venice by a reporter of the *Giornale d'Italia*. What he said in answer to a question as to what he thought about Italy is interesting:

"It reminds me of California because of the variety of its coloring and the beauty of its sky. Film folk ought to love Italy, because the pioneer of the cinematographic industry in America was the Italian banker Giannini. Fifteen or

rest, especially in view of Senator Mosconi's further assertion that the deficit, reduced this year to under \$50,000,000, has been decreasing month by month.

In helping the campaign of *Il Progresso* and *Il Bolletino*, Italian dailies in New York published by Generoso Pope, to prevent undeserved aspersions from being cast on the good name of the Italians in this country, either in newspapers or books, stage or screen, (a campaign which reached its height last month when Mayor Walker and other prominent personalities spoke over the radio in support of the movement), Italian consuls and consular agents throughout the United States would do well to follow the example set by the new Italian Consul at New Orleans, Dr. Mario Dessales, and protest vigorously at all manifestations which come to their attention of this unfair tendency of attributing to the great mass of Italians in the United States, those qualities of a lower kind that are to be found in a few in every race and nationality.

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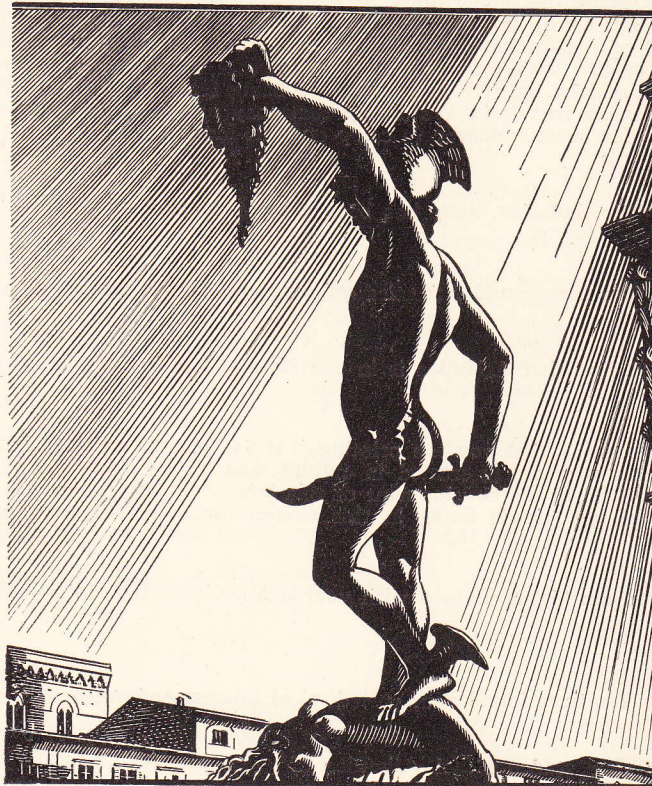
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—Judge John F. McGrath, Waterbury, Conn.

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—Congressman Peter A. Cavicchia, Newark, N. J.

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Council on Adult Education for the Foreign-Born.

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ATLANTICA è scritta molto opportunamente ed efficacemente in inglese: sono i figli degli Italiani che dimenticano o che ignorano il grande contributo dell'Italia al progresso mondiale, non solo nei secoli scorsi, ma vigorosamente di più nel presente.

Riteniamo "ATLANTICA", non solo degna di esser paragonata a qualsiasi rivista di coltura americana di prim'ordine, sia per la forma che per sostanza, na degna altresì di esser chiamata, fra le riviste italiane in lingue straniere, la Rivista Italiana per eccellenza.

From "RASSEGNA COMMERCIALE"

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Founded in 1923

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Topics of the Month

BY EDWARD CORSI

THE SO-CALLED RUSSIAN MENACE

THERE is much loose talk on the subject of Russia, as there is, for that matter, on the subject of Italy. We discussed last month in these columns the recent trade agreement between Rome and Moscow, emphasizing the strictly commercial character of that treaty.

Since then H. R. Knickerbocker, the Russian correspondent of the New York EVENING POST, writing on the Russian Trade Menace, has given that agreement a new character, somewhat political. Mr. Knickerbocker describes Italy as an outpost of the Five Year Plan—a sort of ally in Russia's crusade for the economic conquest of the world.

The picture is exaggerated, as facts show. Italy and Russia are on the friendliest of terms in spite of their social and political divergences. But this friendship is purely economic. Italy, in great need of raw materials, looks to Russia, which is rich in these materials. Russia in turn looks to Italy for Italy's surplus of skilled labor. It is a natural arrangement.

But in spite of this arrangement, the trade of the two countries is still far behind their trade of pre-war days. Wheat is one of the items that figure prominently in Mr. Knickerbocker's account. Well, Italy bought from Russia last year about one-fifth the amount of wheat she bought from that country in the days of the Czar. Another item is coal. While Italy is perfectly ready to buy from Russia all the anthracite

that country can dispose of, last year she purchased but 3 percent of her total from Russian sources.

This is far from indicating the menacing picture Mr. Knickerbocker has drawn for his American audience. In fact on this same score the whole of the supposition that Russia is today in any sense a trade menace is flimsy. Max Litvinov pointed out at Geneva, only last month, that Russia is doing less business with the outside world to-day than in the days preceding the war.

The Five Year Plan, viewed fairly, is but an effort on the part of the Russians to recapture the world trade Russia enjoyed two decades ago. And the fear that the Soviet can invade the world with its goods to the point of causing England or America real harm, for the present at least, fails to take into account the needs of the tremendous Russian market at home which should keep the Bolsheviks busy for many decades.

THE WAY OF RECOVERY

COMMENTING on the coming conference for general disarmament which will be held in 1932, Signor Grandi, Italy's Minister of Foreign Affairs, says:

"Excessive armaments weaken the sense of justice in peoples, reducing all systems of conciliation and arbitration to pure ideological manifestations. The general disarmament conference must give to Europe the moral stability which the peace conference neither could nor did give her."

It is becoming more and more apparent that from a world standpoint the present depression is not basically economic or financial but moral. The war and the peace have left Europe in such a mess that morally she is badly beaten and her initiative paralyzed. The Treaty of Versailles, over which the Continent is divided, has given politics a complete dominance over economics. It has bred the fear of another war and encouraged greater armaments because of this fear. The result is a hopeless situation, which is brought home to us with each turn of events and by the many conferences which seem a mere loss of time.

Treaty revision, debt cancellation and reduction of armaments loom clearly as the means to a general recovery. The need is for a consciousness of peace based everywhere on a sense of security which the present treaty arrangements fails to give. It is in this respect that the United States can be of immense service. It is not as some suppose by domestic action, relief measures, or even tariff revision, that we can overcome the present depression, but by the exercise of our immense power to effect in Europe the necessary moral revival.

America must take the lead, else the world is doomed to a state of paralysis, the outcome of which no one can foresee.

STIMSON IN EUROPE

IN this connection Secretary Stimson's proposed visit to the European capitals is both significant and promising. Undoubtedly he will discuss with the various heads of government the general political tangle and return to Washington much the wiser for con-

(Continued on page 280)

Europe and the United States

by Dr. Alberto Pirelli

IT is my privilege to present to the Washington Congress of the International Chamber of Commerce, on behalf of the Europe-United States Committee, a series of studies relating to the most characteristic features of the economic structure of the two areas and to their commercial and financial relations.

Comparison Between the Economic Positions of the United States and Europe Before and After the War

In studying the evolution of American and European economic activities and in comparing them, three factors must be taken into account;

(a) It was inevitable that Europe's share of international business should shrink as other Continents developed, with virgin lands and other abundant natural resources to exploit.

(b) The progress of the new countries, already dating back some decades, was greatly intensified by the war. The influence of that upheaval has been so great that at first sight it looks as though it were responsible for situations fundamentally different from the pre-war ones, but, as a matter of fact, it only hastened changes already taking place, making their results more noticeable.

(c) In the post-war period, and more specially in the last few years, symptoms can be noted, pointing to a slow return to the more normal trend

of the pre-war decades.

Undoubtedly the astounding progress made by the United States must be considered in relation, *inter alia*, to the natural resources placed at the disposal of a population of relatively small density and

At the sixth congress of the International Chamber of Commerce held at Washington last month to discuss non-political ways and means of combating the current economic depression, the world's leading bankers and industrialists offered various solutions. Among the latter was Dr. Alberto Pirelli, chairman of the Italian delegation, chairman of the Europe-United States Committee, who presided at the Plenary session of the Chamber. The salient points of his important address are herewith reproduced.

generally available under the most favorable conditions for securing high returns. Even so one cannot but marvel at the progress made. There are other countries probably as rich as the United States in natural resources, but none of them have set us such an example of energy and intelligence in utilizing them. With less than 7% of the world's population, the United States account for 44% of the world's output of coal, 70% of its output of petroleum, 60% of its copper, 52% of its steel, 17% of its wheat, 75% of its corn, and more than 50% of its cotton.

THE United States own 75% of the automobiles moving on the world's highways, 60% of the telephones installed in the world, and can boast 19 million houses lit by electricity; their national income has more than doubled in the last twenty years and the value of their foreign trade is now more than fourfold what it was at the beginning of the century.

SINCE 1900 the percentage share of the United States in total world trade rose from 10.6 to 13.6 per cent.

On the other hand, the Old Continent, notwithstanding all the vicissitudes of the post-war years, is laboriously but energetically reconquering some of the lost ground, as is made apparent by some of the more recent data.

Thus since 1923 the European output of raw materials and foodstuffs has increased at the rate of nearly 6% per annum, while that of all other parts of the world, according to the data published by the League of Nations, has increased by little more than 2% and that of North America by little more than 1%.

From 1926 to 1929 industrial output increased more rapidly in many European countries than in the United States and vice-versa it decreased from 1929 to 1930 more rapidly in the United States than in the leading countries of Europe.

But the most important indication of renewed economic

aggressiveness given by the nations of the Old Continent is afforded by a comparison of the division of international trade between the different continental groups and the United States, which brings out the fact that Europe's share, after the decline noted during and immediately after the war, has grown from 49.6% in 1926 to 52.2% in 1929, and that notwithstanding the fact that 1929 was, with the exception of 1920, the record-breaking year for American foreign trade.

In 1930 foreign trade declined for all countries, but the shrinkage was less marked in the leading European countries than in the United States.

These data should certainly not be interpreted as indicating European prosperity and American depression; that would be ridiculous. They only point to the economic vitality of the Old Continent.

Some Aspects of Business Organization in Europe and America

IT is no easy matter to compare American and European industrial systems. If an opinion is to be formed on the basis of concrete data we should rather speak of the British, German, Hungarian, Russian, etc., industrial systems, than of the European. The difference between industrial organization in one European country as compared to another is often much greater than between one of those countries and America.

It is safe to say that every American is born thrice as rich as every European; nor need this cause surprise. Granted that some European countries possess important raw materials and fuels, and that the United States lack some raw materials, yet, generally speaking, natural resources are more abundant, more varied and more accessible in the United

States than in Europe. But it is not only a question of natural resources. Even if the natural resources of Europe and the United States were equal, the latter would still enjoy a privileged position due to the lesser density of their population.

AMONG differentiating factors in the situation we have first and foremost the great size and remarkable uniformity of the American market, factors whose cumulative effects react on the whole organization of production, allowing the reduction of costs.

Of the size of the American market we need only say that the number of consumers is double that of the largest European market.

As regards its uniformity we shall not be far from the truth in stating that the 120 million inhabitants of the United States are more uniform in their tastes than the few million inhabitants of the smallest European country.

The size and uniformity of the market afford the indispensable conditions for enabling industry to organize on the most efficient lines. This accounts quite largely for the success of mass production methods in the United States, based on large scale output and standardization. Only when these two conditions are fairly stable is it possible for mass production to reduce costs. If standardization is to effect a saving men must be replaced by machinery, and this is only economically advantageous when the charges entailed by the larger capital investments required can be distributed over a larger quantity of goods. Serious miscalculations result from any attempt to escape from this closed circle. The prevailing depression has made it clearer than ever that mass production is not always an

unmixed blessing, and it is not surprising that many European industrial leaders have come to the conclusion that mass production methods should be adopted in Europe with much greater caution than in America. On the other hand there can be no doubt that when mass production can be resorted to under favorable conditions, it allows expenditure on research, testing, and experimenting which promote higher quality production.

A combination of all the factors above mentioned has secured for the American people, and more especially for the workers, the highest standard of living that the world has yet known.

WAGES have increased also in Europe, but on a much smaller scale. Is this due to social narrow-mindedness of the directing classes in Europe? I think this can safely be denied.

The wage problem is one of production rather than of distribution of wealth. Productivity is the main determining factor of wage levels and productivity, generally speaking, has increased in the United States at a much higher rate than in Europe, also because of the natural and market conditions mentioned above (natural resources, large market area, mechanisation, standardization, mass production, etc.) The rate of increase has been remarkable especially of recent years. From 1919 to 1927 the volume of manufactures increased in the United States by more than 30%, while the number of workers declined by 9%. This means that the yield per worker rose by nearly 50%.

In comparing real wages in America and in Europe we should not forget the safeguards afforded the European worker by the widespread use of collective wage agreements

and social insurance. As a large percentage of the cost of social insurance is paid by the employers they amount to a real addition to wages, rising in several European countries to over 15% of the money wage paid.

Distribution Problems

THE growth and improvement of means of communication and the spread of more refined tastes even among the less developed social classes, due partly to improved publicity and advertising methods, have deprived many categories of producers and traders, both large and small, of the privileged position they used to occupy in relation to consumers. Salesmanship, in the best sense of the word, has become an essential feature in the make-up of the business man, and in a wider sense the problem of distribution is one claiming the attention of all who desire to promote social prosperity.

This fundamental evolution in the relations between consumers and producers has been accompanied by new aspects in the competition of producers as among themselves, more especially in the United States, where it would seem for instance that competition is no longer limited to producers of similar goods but exists also between producers of different kinds of goods representing alternative claims for a share of the consumer's dollar.

As a matter of fact the main condition governing the market for consumers' goods is the economic status or purchasing power of the population.

THE substantial difference between European and American purchasing power, along with the different size of the two markets, goes a long way to explain the differences

in the development of their respective distributive systems and of the studies concerning them in Europe and in the United States. The progress made in this field by the New, as compared to the Old Contin-



Dr. Alberto Pirelli

ent, is truly remarkable and claims our admiration.

I will only point to a fact which perhaps runs counter to current opinion but to which available data clearly point; given the purchasing power, and allowing for a certain time-lag due to slower adjustments to novelty, the European consumer does desire and does buy the same comforts, conveniences, and luxuries as have created "the new competition" which, as I have already said, is prevalent in the United States. This justifies the forecast that methods of distribution which have proved their value in the far more sparsely populated areas of America should establish themselves in due course throughout Europe.

In the United States the feeling of living in a country exceptionally privileged in its natural resources, utilized by a

comparatively small population, the consequent certainty that there is an opportunity at hand for everybody, that there is "always room at the top," and the joy of success, have created a wide-spread optimism, a youthful confidence, a striving for progress, a dogma of high production even among the working classes, all of which are tremendous assets in the economic and social fields.

The problem of the production of new wealth has been and still is paramount in the United States, whereas that of distribution of existing wealth appears to be paramount in Europe.

Trade Developments Between the United States and Europe

IN examining trade relations between Europe and America we are at once struck by the importance of the American market for Europe. From 1910-14 to 1926-29 European exports to the United States increased by an annual average of nearly 500 million dollars.

We must bear in mind that it is difficult to speak of Europe as a Continental exporting unit for the total is constructed on the basis of national trade statistics which include the exchanges between the several European countries as well as those between them and overseas markets. This reduces the percentage ratio of European exports directed to overseas countries, and among them the United States. Yet if we were to exclude from our consideration inter-European exports a false impression would be given, for each of these countries is an independent market.

If we bear this in mind we shall not be surprised to find that the European nations place in the United States only

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Mysticism and Individualism--Giotto

By DR. FRANCO BRUNO AVERARDI

Visiting Professor of Italian Literature at the University of Southern California

ART is the mystic mirror which reveals to us the essential aspects and the profoundest secrets of life. If we study the transition of Italian art from the Middle Ages to the Renaissance, we will attain the deepest vision of that same struggle, of that same contrast which we have followed through historical and social aspects of Italian life. Life has thousands of faces, develops itself along thousands of ways which can be misleading to our mind—but art strikes the Key-note, art expresses the primary, essential yearning and problem of an age.

The conception which the medieval man has of life and of the world can be called vertical in its motion and tendency: a line leading from man to God. Earth is a step, a pause, before the commencement of eternal life. Everything human can only become significant if it is considered and accepted as a symbol of eternal visions. Medieval painting is symbolic, allegorical, it tends to paint the visible merely as an image of the invisible. The human figure has only that amount of physical reality and weight which is necessary to represent before your eyes what in itself, in its essence, could not be seen by them. Faces, hands, garments, objects, impress us rather as the *souls* of all of those different things than as the things themselves, as their *ideas*—those ideal aspects to which not only

human figures but also objects can be rarefied, reduced by the eyes of the soul, as to a primary model which then was engrossed and obscured by the weight of matter.

Sometimes human figures are slender and tall, like flames aspiring to ascend, to detach themselves from earth, like symbols of souls. Sometimes, as in the paintings of Cimabue, they are massive and monumental, but it is not that physical monumentality which Masaccio will create: it is a purely spiritual monumentality. The vertical line, the tendency to ascend, prevails in them. And all around them, we do not find space illumined by the sun, we find the golden background which is the symbol of the infinite radiance of God, cancelling, neutralizing the variety of the natural world. That gold is not the gold of the sun, the sun who loves nature, who reveals nature's aspects to us. It rather reminds me of that sun of the night sung by the great German mystic poet, Novalis. It is a light descending from above upon the night of the world, which does not turn that night into day, but on the contrary makes it darker by its radiance. It is a splendor piercing through the night and descending upon the elect, upon those who are not the sleeping slaves of matter, who are *awake* and can behold does not disagree with the that mystic sun with the eyes of their spirit.

IF we turn to medieval Italian architecture and sculpture, we realize that their revelation is different from that given by painting. They are less profoundly medieval in the great, general sense of the word. They illumine a particular aspect of the Italian Middle Ages. They reveal that all through the Middle Ages the classic, Roman inheritance, the sense of poise and form is present, although slumbering, in the background of the Italian spirit, and is ripening towards its approaching revival in the Renaissance. The medieval churches of Italy do not escape from earth and shrink from the sun with the passionate impetus of the dark marble forests of the north. They do not entirely sacrifice broadness to height, the horizontal line to the vertical line. And yet, when the first churches of Brunelleschi arise before us we are overpowered by the enormous change we perceive. This new church does no longer aspire upwards with the silent concentration of earlier churches; it opens itself to the light of the day; it does not inspire oblivion of human interests; it strikes us as a serene spiritual home of the citizens, the heart of the town, which is created for mediation and silence, but variety and freedom reigning outside and does not condemn it. These churches cling faithfully to earth, they expand themselves, they seek to em-

brace the space around just as fully as the space above.

WE feel the same urge in painting—the same prevailing horizontal sense, which announces the Renaissance, while the medieval vertical sense dies away. The new figure which arises in the paintings of the Renaissance is broader and physically stronger than the medieval figure was. We feel the reality of the body, within the garments, we feel that the figure stands firmly on the ground, conscious and proud of being a creature of the earth, that she reposes in a new sense of her reality and her individuality. And all around we no longer find the mystic golden background but horizontal expansion, space. The man of the Renaissance conquers space with his energies (the great explorations, the discoveries of new continents are the expression and the result of this conquest) as he conquers time, knowledge of the ages before him with his mind. And these material and spiritual conquests awaken and nourish in him the proud consciousness of his possibilities, of his personality. Perspective in painting is nothing else but the expression of this horizontal expansion, of this conquest of space, of air, of distance, of depth, of atmosphere, of all the surrounding world which gives a new background, a new reality, a new liveliness to the human figure standing in the center of the painting like a king in his kingdom: the earth below, the air around, the sky above.

The sky, the *above*, is there, but in harmony, in agreement, with the glorious immensity of the world given to man. Sometimes, however, a force from *above* suddenly overpowers again the man of the Renais-

sance. Earth and space darken again around him, the vertical aspiring line is reestablished and we have a sudden outburst of mysticism in tremendous contrast with the atmosphere of the age. We have then, for instance, the supreme mystic visions of Botticelli and sometimes less profound and lasting transformations; the ecstasy of Benvenuto Cellini in the dungeon of Castel S. Angelo.

THE painting of the Trecento expresses the transition from the ideal of the Middle Ages to the ideal of the Renaissance. It is still transcendent and mystic but often already reveals a new powerful sense of human reality. We perceive in it the sunset of one ideal and the dawn of another. At times the mystic light is still vivid, intense, at times it begins to pale in front of the new dawning light. Giotto is perhaps the most representative artist of the Trecento because in his work these two extremes, the declining medieval spirit and the growing Renaissance spirit, blend in a harmony which is quite his own and which is just as unique as the harmony which Dante attained. He is still the poet who designs spirits, as D'Annunzio says in a beautiful sonnet, and yet his figures have a concrete, breathing vitality which is entirely new.

Looking at his greatest achievement, at the frescoes in the chapel of the arena at Padua, we have the feeling that Giotto's art is like a prophetic dream in which the art of Masaccio already sets forth its first lines—but vaguely, delicately, exactly as in a dream. The new soul is still suspended, is not yet incarnated.

IF we compare the Florentine painter who opens the art of the Trecento, Giotto, to

the Florentine painter who closes that art, Beato Angelico, we are struck by the profound difference between them. Beato Angelico is the last great representative of Florentine mysticism in the Quattrocento, as Gentile Da Fabriano is the last representative of Umbrian mysticism, and Matteo di Giovanni will be the last great representative of Sienese mysticism. Angelico gradually assimilated something of the realistic, technical development of Quattrocento art, especially in his Roman paintings. He, who had always lived a life of silence and contemplation in his Florentine monastery, suddenly found himself in the resplendent court of the Pope. The life and atmosphere he saw are delicately reflected in his frescoes at the Vatican. We suddenly note a new liveliness, a new sense of form and movement, a new instinct for the instantaneous expressions of life in that great creation. The chapel of Nicholas V approaches Angelico to the other painters of the Quattrocento who will follow, especially to his pupil, Benozzo Gozzoli. But behind this superficial adaptation to the new atmosphere, the spirit of Angelico's art remains the same; to the end of his life he remains the visionary friar of San Marco.

We thus have a very fascinating contrast between Giotto and Angelico. Giotto is naturally more medieval, more primitive, in his technique. But in his spirit he is more keenly sensitive and open to the dawning spirit of the Renaissance than the friar, Beato Angelico. He is already vaguely inspired by the first breath of that new life. In Angelico's days that breath had become a wind—a wind which only touched him lightly in Rome; in his Florentine monastery he did not feel it.

Salandra's Part in the World War

By Giovanni Schiavo

IT is not unusual for the student of international relations to find, in otherwise authoritative books on the World War, statements regarding Italy's participation in the European conflict which reveal on the part of the authors a somewhat premature judgment.

For example, it is often asserted that Italy's loyalty to her pre-war Allies, the Central Powers, was of a dubious character and that Italian diplomacy under Prinetti and Tittoni, in connection with the agreements of 1902 with France and the Raccogni Agreement of 1909 with Russia, was not sincere and above-board.

It is a little too early to cast such reflections on Italian diplomacy, for there are two sides to any story, and so far the Italian side has not been heard. Years from now, when the secret diplomatic documents which the Italian Government is about to make public will have been published, one may be able to judge with more impartiality and more objectively whether or not the Italians, in their dealings with Germany and Austria-Hungary, adhered both to the letter and the spirit of the Triple Alliance.

Much light, however, has

been shed recently on Italian diplomacy from July 1914 to May 1915 by Antonio Salandra, Italy's Prime Minister, during those eventful months, who has recorded all the steps that led Italy up to the fateful choice.*



Antonio Salandra

THERE is much in Salandra's recollections which should be carefully read and studied by students of European diplomacy, especially by those men who are still inclined to believe that Italy sold her neutrality first and her intervention on the side of the Allies later. Mr. Albert Guerard, in a review of Poincaré's *Memoirs* in the *New York Herald Tribune* "Books" for May 3rd, 1931, for instance, stated that Italy was one of those countries which "were ready to

rush chivalrously to the rescue of the winning side."

IN reading Salandra's second volume, one should also refer to his first volume, "La Neutralita, 1914-1915," if one wants to have an unbroken account of the doings of the Italian diplomats from Austria's memorandum to Serbia to the signing of the ill-fated Pact of London of April, 1915.

It is admitted by students of international affairs that Italy was legally justified in not siding with the Central Powers.

But what is not known, however, is the fact that since the very early days of the European War the Italian Government had decided never to intervene on the side of Germany. As a matter of fact, as early as August 1914, Italy opened negotiations with Great Britain for her eventual entrance on her side. If Italy, nevertheless, continued her negotiations with Austria-Hungary for the cession of the Trentino and if her entrance was so long delayed, the reason is to be sought only in the unpreparedness of the Italian Army to enter the field and in the justification which the Cabinet was to present to the country for the decision of the Government to get into the fray.

In his report of September 30th to King Victor Emmanuel, Salandra stated that the "moral conditions of the army are not what we would desire that they were." Cadorna, in his

* A. Salandra: "La Neutralita." Milan, Mondadori, 1928. Lire 40.

A. Salandra: "L'Intervento." Milan, Mondadori, 1931. Lire 35.

Memoirs (Vol. 1, page 162) wrote: "It is no exaggeration to state that if, upon the proclamation of our neutrality, Austria had attacked us, we would have found ourselves almost without defense."

WITHOUT going into details as to the nature of the Triple Alliance and its evolution during its first twenty years, if we want to get a clear view of the historical and diplomatic reasons for Italy's declaration of neutrality, we must not lose sight of two important facts: first, the reason why Italy and Austria chose to be allies; second, the very nature of the Triple Alliance.

Count Nigra's famous words: "Italy and Austria can be only either enemies or allies," explains the reason for the Alliance. As the Marquis Imperiali, Italian Ambassador at London, wrote to his Minister on August 14th, "the alliance was useful inasmuch as it avoided conflicts between Italy and Austria."

The nature of the Triplice, apart from its purely defensive character, is better revealed in the ministerial declarations of May, 1882, to the effect that the provisions of the alliance could not be regarded as directed against England.

As far back as 1896, says Prof. Pribram, "Italy had notified the Central Powers that she could not participate in a war in which England and France should figure as the joint adversaries of the States included in the Triple Alliance." The fact that Austria and Germany refused to take cognizance of the declaration is wholly irrelevant.

The Prinetti agreements did not conflict either with the letter or the spirit of the alliance. In making them, Prinetti followed the example of Bismarck

in the Re-insurance treaty with Russia.

The French did not deceive themselves as to the real value of the agreements. As a matter of fact, Poincare told Iswolsky in 1912: "Il n'est pas douteux, que dans la minute decisive l'Italie trouvera toujours la possibilite de donner à l'accord l'interpretation desirable pour elle" (Le Livre Noire, I, 361). It matters little that Poincare on August 7, 1914, recalled to Count Sabini, the Italian Commercial Attache at Paris, that Italy, as one of the signatories of the 1902 agreement, could not, without renouncing that agreement, take sides with the enemies of France. (Poincare's *Memoirs*, Vol. III, 16).

SALANDRA tells us in his first volume (page 93) how on July 29th San Giuliano wired his Ambassador at Berlin to express to Jagow his belief that Russia was not bluffing and that if Austria would exaggerate her demands Russia would have entered the war and Great Britain would have sided with the Czar. Italy's precarious geographical position left her no other way but a choice between neutrality and participation on the side of the Western Powers. "We were guided in our anticipations and therefore in our decisions by the certainty of Great Britain's intervention." (Page 91). To that must be added the inborn aversion of the Italian people towards Austria.

The value of the Prinetti agreements is minimized by Salandra and brought down to its logical importance. He adds, however: "The agreement was undeniably a sign of our breaking away from the alliance." (Page 112, note).

As early as August 27, 1914, General Cadorna had prepared a plan for Italy's intervention

on the side of the Western Allies (Page 173, note) and as early as August 11, Italy had made approaches to Great Britain for eventual compensations in return for her intervention against Austria.

Why then, it is asked, did Italy wait so long to enter the War and instead opened negotiations with the Central Powers regarding the cession of the Trentino?

SALANDRA explains it all in his second volume. In reviewing the reasons for the declaration of neutrality he says: "We considered, we realized that perhaps never again, for generations and for centuries would we have another opportunity to complete the work of the Risorgimento, to reach the boundaries set by nature for the Italian people, and to secure our supremacy in our seas. Then we chose the dangerous but fatal road; and prepared ourselves to go through it. But we abstained, as long as it was possible, to bind ourselves because we could not exclude the possibility of unexpected events in the future which could modify the decisions taken by us. Therefore we reserved our freedom of action, yet we prepared ourselves for the intervention which we retained inevitable for the spring of 1915." (Page 17).

Of unusual interest is Salandra's treatment of the negotiations with Austria. From the outset the Italians knew that Austria would never have yielded to Italian aspirations for the Italian-speaking territory of Austria. Furthermore, the Italians looked askance at Austrian promises. On March 10, 1915, Conrad wrote to Chlumecky: "If we want to prevent Italy's intervention we must offer her the Tren-

tino. . . . Count Tisza also, who wrote to me yesterday, is of the same opinion and he justly remarks that, if we win the war, we will have the power to impose the revision of our promises and to punish the faithless breakers." In a letter to Burian dated May 7, Tisza wrote: "The outcome of the war will decide also as to the value of these concessions which we are obliged to promise with a knife at our throat." (Page 134).

The Italian negotiations, therefore, had only a procrastinating character, so as to give the Italians time enough to prepare for the conflict. On that point Salandra is very explicit. "On April 8th, when Sonnino wired Avarna the counter-proposals delivered to Burian on the 10th, the future war had not been definitely decided; but we held it to be very probable. . . . We did not hope that Austria would accept or that Germany would compel her to accept. To be sure, we were not free from perplexities. We cannot be blamed, considering the magnificent hopes and the enormity of the inevitable effort and of the enormous dangers involved in carrying it out. In those days, Sonnino and I entertained a doubt: 'Suppose Austria accepts?' I recall saying, more or less: 'It will be necessary for the time being to give up entering the war, but remain armed. I will leave the Government. You will appoint me Minister Plenipotentiary at Trieste and will give me a decree without date, which will authorize me to act as Royal Commissioner. Then we shall see.' (Page 120)."

Salandra was blamed by many for dealing with two parties at the same time. On that point he says, "I could simply reply: let that government that has never dealt with both sides at the same time, cast the first

stone. Instead I would like to point out calmly that, invited by Austria to enter into the concrete question and declare our demands, it was impossible for us to deny this request, although we were convinced that they would not be accepted. As a matter of fact, it was necessary to reach this ascertainment, before the world and our own country, whose great majority otherwise would not have understood or permitted the voluntary and unjustified assumption of such an arduous task. Furthermore, it was the duty of the men who shouldered such tremendous responsibility to obtain in advance the fulfilment, by other means, of the national aspirations as far as possible (Page 150)." On the other hand, if Italy negotiated with both parties at the same time, the Allies did exactly the same thing as Poincaré relates in *Les Tranchees*, (Page 357) in their negotiations with Bulgaria and Greece.

ITALY'S negotiations with the Allies through Great Britain, which began with a despatch from San Giuliano to the Marquis Imperiali, dated August 11, 1914 (page 152), ended with the signing of the famous Pact of London on April 26, 1915. Salandra refutes the charge that the Italian demands were met by the Allies without serious opposition. As to the Adriatic question, it is interesting to recall Sonnino's memorandum to the three Allied powers in which he summed up the situation thus: "The principal purpose of our entrance into the war on the side of the Entente is the desire to free ourselves from our present intolerable position of inferiority in the Adriatic. . . . Now it would not be worth our while to enter a war in order to free ourselves from Austrian domination in the Adriatic if we

should fall once more in the same conditions of inferiority and of constant danger before the league of young and ambitious Yugoslav states."

Salandra terms the Pact of London the greatest, if not the first, international pact of a completely spontaneous and independent nature, made by Italy after the Risorgimento. As to the failure to include Fiume in the Italian demands, he assumes full responsibility. The fate of Fiume, in the original draft, had been left to a settlement after the war, but in the text of the agreement it was omitted. "I do not know why," is the only explanation given by Salandra. (Page 195).

Likewise, Salandra fails to explain why Italy should have been for a few days in the precarious and questionable position of being a member of the Triple Alliance and at the same time a partner in the war on the side of the Entente, for the Pact of London was signed on April 26th, whereas the Treaty was not denounced until May 4th.

But, the author does not claim that he did well all the time and that he could have not done better. He did his best.

Salandra's memoirs are undoubtedly among the frankest ever written by any European statesman on the origins of the World War. Furthermore, they are indeed welcome, as they clarify all the misunderstandings that even Italian writers have created around Italy's participation in the conflict. One thing, above all, which becomes apparent from reading Salandra's memoirs, is the skill of Italian diplomacy. Poincaré, in his latest volume (*Memoirs, 1915*), pays tribute to it when he says, "Once more the Consulta is showing herself the cleverest and the most subtle of all the European Chanceries."

Italian Educators in Early American Days

By Emilio Goggio

Professor of Romance Languages at the University of Toronto

(From "Italica," the quarterly bulletin of the American Association of Teachers of Italian)

THE Italian missionaries who were so largely responsible for the propagation of Christianity among the native tribes of America hold also an eminent place in this country's early history of education.

In 1819 Father Rosati, with the help of his brother Lazarists, erected a rude building in the Barrens, in Perry County, Montana, in which he opened a school. He himself was made its first superior and was put in charge of the courses in logic and theology. From such humble beginnings rose St. Mary's College, which attained much distinction among the educational institutions of America. In 1823 Rosati built an Academy and Home for Indian Girls and entrusted its management to a group of Sisters of Loretto. Again, a few years later, during his tenure of office as Bishop of St. Louis, he cooperated with the Jesuits of that city in founding St. Louis University, which stands as one of the great early monuments to the noble cause of education.

Following his example, at the beginning of the second half of the last century, another Missionary, Giovanni Nobili, founded the College of Santa Clara, which made such rapid

progress that it soon became and continued to be for a long time the principal seat of learning in California.

Similarly, in 1887, Father Giuseppe Cataldo of the Jesuit Order laid the foundations of what is now known as Gonzaga University, the largest Catholic institution in the North-West.

Among the laymen, too, many Italians were especially prominent in the field of American education. The majority of these were exiles who had come to our shores in order to escape political tyranny and persecution at home. Upon reaching this country, where everything was so new to them, they resorted to teaching their own native tongue as the most practical means to earn a livelihood. In those days modern languages were not in great vogue; very few institutions of learning had as yet introduced them in their curriculum, but to such students as were interested in them the Faculty would recommend certain resident foreigners from whom they could receive instruction at their own expense. For this reason the majority of these Italian immigrants settled in college towns or in the near surroundings, where they would offer their services not only to students, but also to

university professors. George Ticknor tells us that in 1824 and 1825 an Italian scholar called regularly at his house four or five times a week and read to him and to a group of friends assembled there for that purpose large portions of the *Divina Commedia*, parts of Ariosto's *Orlando Furioso*, the whole of the *Gerusalemme Liberata* and several plays of Alfieri. The reading, he adds, was followed by earnest and profitable discussions and by subsequent inquiries. These meetings helped to promote a greater interest in Italian at Harvard and led to the acquisition by the college library of a large and most valuable Italian collection. Thanks to Ticknor's own efforts the Boston Public Library, too, enriched itself with a large number of Italian books.

SOME of the most notable Italians who took up their residence in Cambridge were Pietro d'Alessandro, the author of an excellent poem on Washington, entitled *Mount Vernon*; Piero Maroncelli, a martyr from Spielberg, who contributed to Mrs. Andrew Norton's translation of *Le Mie Prigioni* the "Additions" and some of Pellico's miscellaneous writings; and Antonio Gallenga, better known as Luigi Mari-

otti. This remarkable scholar, teacher, and writer arrived in Cambridge in 1836. He was at once welcomed into its elite society and became intimately acquainted with many of its outstanding men, particularly Longfellow, Ticknor, Felton, Prescott, and Everett. His private pupils in Italian, who were very numerous, included members of the most distinguished families of Cambridge and the nearby towns. Gallenga gave a series of brilliant lectures in Boston on Italian life, history, and literature, and contributed several articles on the same subjects to leading American magazines, especially the *North American Review*.

FELICE FORESTI, another noble patriot, settled in New York. He not only taught Italian, but successfully cooperated with Maroncelli and Garibaldi in enlisting America's sympathy on the side of Italy and her wars of independence. As a result of this, the popular books of fiction by Manzoni, Rufini, D'Azeglio, and Guerrazzi which gave expression to the wrongs and aspirations of the Italians obtained a large circulation throughout the United States.

One of the finest examples of Italian pioneer teachers in America was doubtless Lorenzo Da Ponte, the famous librettist of *Don Giovanni* and *Le Nozze di Figaro*. Having been banished from his beloved Venice in consequence of a satirical sonnet which he had written against Count Pisani, he first sought refuge in Austria and later migrated to this country. On his arrival in New York in 1805 Da Ponte opened a little book store and endeavored to earn a living partly by selling Italian books and wares and partly by giving private lessons in his native tongue. The

latter enterprise succeeded even better than he expected, for many young men and women, taking advantage of the opportunity, applied for instruction. After drilling them in the rudiments of the language, Da Ponte passed to the literature and expounded to them the works of the best Italian authors from Dante to Alfieri and Metastasio.

During the second half of the XIXth century, as Italian gradually succeeded in assuming considerable importance as a cultural subject, a number of American universities and colleges admitted it into their curriculum and called upon various Italian teachers to give instruction in it. Long before this, however, Italian had already been taught in William and Mary College by Charles Bellini, who had the honor of being the first regular professor of modern languages in America. He was appointed in 1779 and held his position for twenty-four consecutive years.*

After William and Mary College the next institution of learning to offer regular instruction in Italian was Harvard University which, through Ticknor, Longfellow, Lowell, Norton, and Grandgent, became the greatest center of Italian studies in the United States. Pietro Bachi, a graduate of the University of Padua, joined Ticknor's Department in 1825. His connections with that university lasted for over twenty years, and during that time hundreds of young men were successfully instructed in the Tuscan speech and properly prepared for their courses in Italian literature. Mr. Hale, in a letter to Theodore Koch, said of him: "His work in the Italian Department was excellent. As a critic of Dante, he had exactly the gift which a good teacher ought to have in

interesting wide-awake young men in this study. And I can say to you that when we came to hear Longfellow lecture, we were more than prepared for his lectures by the very thorough work which Bachi had done in this same subject with us."

PIETRO BACHI is also known as the author of an *Italian Grammar* which he prepared especially for his classes and which was successfully used as a textbook for many years.

His successor at Harvard was Luigi Monti, the young Sicilian in the *Tales of a Wayside Inn*, who also offered courses in Italian at Wellesley, Vassar, and Peabody Institute. Monti lectured before the Lowell Institute on "Contemporary Representative Men of Italy," contributed a number of literary articles to American magazine, published an *Italian Grammar* and an *Italian Reader*, and translated into English Guerrazzi's *Beatrice Cenci* (1857), *Manfredi* (1875), and *Isabella Orsini* (1881). He was United States Consul at Palermo, and has left us an account of his experiences there in his *Adventures of a Consul Abroad* (1878).

AS the work in Italian was so ably carried on by Bachi and Monti at Harvard, so at Columbia College Lorenzo Da Ponte successfully taught that language from 1826 to 1837. Moreover, as a result of his personal initiative many Italian literary masterpieces were given a place on the shelves of the college library and made accessible to the student body of that institution.

In 1850 Tullio Verdi was made professor of Romance

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* Cf. *Italica*, VI, 2 (June, 1929), p. 44 ff.—We may also note at this point, that by a strange coincidence the first two professors of modern languages in Canadian universities were also Italian, namely, Antonio Gallenga, who taught at King's College in Nova Scotia in 1842, and James Forneri, who held the chair of French, Italian, Spanish, and German in the University of Toronto from 1853 to 1866.

Why Neglect Dante?

A Paean
in Praise of
"a Perfect
Literary Work"

By P. C. Del Barto

IF you were asked who the father of the Italian language was, could you answer the question? Irrespective of how you would answer the question, one should read Dante's "Divine Comedy," because, when one is about to select a book for reading or study, the amount and quality of information and pleasure derivable from the book ought to be the chief determinants of his or her choice. All books that deserve the name have a certain intellectual, moral, aesthetic, or literary value; some have all these diverse excellencies in a greater or less measure; many in this modern age fall short of several of them; and very few possess them all in an eminent degree. If we say that in Dante's "Divine

Comedy" all these qualities are blended together in a most perfect way we shall have summed up the many reasons why we, particularly those of us of Italian origin, should read Dante.

We should read the "Divine Comedy," first, because of its intrinsic worth, because it is a perfect literary work, because it is pre-eminently great, because it is the supreme epic of the Christian ages, because it is a unique blending of Christian thought with the richest imagination. We should read it because it will open unto us those vast realms of faith and reveal them to us adorned in garments of dazzling beauty;

because it will make us love and admire faith and the lofty ideals of human life which accompany them, and because, besides the many other benefits this work will give us, acquaintance with it will afford us a measure of comparison by which we may rightly gauge the value of other works.

AS Italians, whether hyphenated or not, we should study Dante because he is ours by all sorts of titles. Should we not blush to be told that in our own country of America more attention has been paid to Dante by other nationalities than by ourselves? Are we to



This bust of Dante by Onorio Ruotolo was presented by the Italians of New York to Gabriele d'Annunzio on the sixth centenary of Dante's birth. Replicas are at New York University and the College of the City of New York.

remain dormant much longer?

We should not rest satisfied with either proudly naming Dante or merely admitting we have heard of him; we should seek to intimately know him, to appreciate and admire this rare poet whose imagination, as has been observed, is as delicate as it is profound; this artist who, in his sweet, full strain, displays perfect mastery of all the varied resources of his many-sided genius; this scholar who had the largest knowledge of his times, and knew best how to teach other ages in his mystic song; this Christian moralist who presents us such perfect ideals of human conduct and such enlightened conceptions of duty, who will impress us with the momentous importance of our free acts and with the eternal consequences of our conduct in this life; this matchless bard, this Christian Socrates who will show us how our present wretchedness comes from the misuse of our free will; who will point out to us that the only effectual remedy for our ills lies in the right use of our reason enlightened by grace, and who in doing this, will, in his unearthly lullaby, sing us on to a deep and an abiding love of righteousness. This is truly an apostolic task, and no poet has ever undertaken a loftier one.

IT is no doubt on account of these unquestionable literary, artistic, moral and intellectual values that the "Divine Comedy" still lives, although it is the product of an age so widely different from ours. A little more than six hundred years separates Dante from us. Truth and beauty never grow old. In our days of evolution and materialism we all more or less admit the survival of the fittest. In this vast struggle for literary life, how many books are stillborn, or, if they

live, see no more than the rising sun of their birthday! Their epitaph, too, might be: "*Et rose, elle vecu ce que vivent les roses, l'espace d'un matin,*" which, being interpreted means: "Ephemeral flowers, they live but as roses live, the space of a morning." Other books, like secular oaks, tower giant-like above the petty debris of their own fallen branches and the whole wreck-strewn forest of letters. Dante's "Divine Comedy" is one of those books whose transcendent worth is declared by the verdict of centuries. "The book of widest scope ever devised by man," says a recent critic, "most elaborate in detail, varied in substance, and completest in execution; a work unique in the consistency of its form with its spirit—is the 'Divine Comedy'!"

IT is certain that in order to improve our minds, to enlighten our intellects, to reason correctly, to strengthen our wills and confirm them in the disposition to see what is right and good, and furthermore, in order to develop our æsthetic faculties, to acquire a literary taste both true and delicate, and to improve our style, we must read the masterpieces. There are only a few. There is hardly room here for embarrassment in choice, i. e., there are not so many masterpieces that we are at a loss which to select; two or three at most in each of the principal literatures of the world. We may be sure that when we have selected Dante we have made an advantageous choice.

The "Divine Comedy" is a stirring poem, one that forces open every faculty of the mind; the imagination, the apprehensive and rational faculties; a poem that awakens the moral sense, rouses the will and stirs the passions, com-

pels the heart to love the good and beautiful, to applaud the triumphs of virtue amid the glowing splendors of paradise; a poem that excites in us pity and commiseration for weak but repentant sinners, whom we are allowed to see hopefully expiating their offenses in Purgatory; a poem that fills us with fear and sets us trembling with horror at the sight of the dread torments of the damned in Hell. Because it inspires in us this loathing of evil, because it inspires this same blessed hope of pardon and this love of all that is fair and good, this book is perhaps, of all books outside the Bible and the Imitation of Christ, the most salutary from a moral standpoint.

It is always encouraging to know, and especially now when so much that is vile is clothed in the raiment of angels, that in seeking literary advantages in Dante we shall not wade unconsciously into immoral filth, but if we see vice we shall see it as it is—rampant, serpent-like, horrid, crawling in loathsome, low, slimy places; and we shall see VIRTUE alone dressed in garments of light and seated upon a throne of glory, so queenly and so radiant that we shall deem it an honor to bow to her dignity and a delight to contemplate her beauty.

THEN why is it that so many Italians neglect Dante when the advantages in reading him are so pronounced? Not only is there no danger in reading him but there is every sort of helpfulness and of inspiration to good. For Dante is not only unexceptionably moral; he is primarily and always designedly moral. Reading the "Divine Comedy" is a moral tonic. Not even every Christian poet is thus free from turpitude; compared with Dante, both Tasso and Shakespeare are quite "yel-

low" poets. It is perhaps a sign of weakness in writers to have to court the low instincts of the reader to keep his attention. Dante is a genius; in him we find evidence of a master mind that has fed abundantly upon the substantial bread of truth and not upon the empty husks of error and doubt. For, be it well noted, Dante's ethical teachings are not the random effusions of a dilettante; they are the expressions of deep and firm convictions based upon the solid rock of natural and revealed truth.

THIS brings us to consider another of the manifold merits of the "Divine Comedy," and that is what we might call its dogmatic solidity. Dante is sound and safe from the standpoint of philosophical and theological principles, and upon nearly all the more weighty questions of political and social science. In an age like ours, when insidious error creeps into nearly all forms of literary art, the unimpeachable orthodoxy of Dante should endear him to us and set him up in our estimation as the high priest of science among the poets, the one bard and doctor whose tuneful poem is worthy of our most studious perusal, and is bound to elicit the enthusiastic praise and admiration of every candid lover of truth and faith. Dante gives expression to all the accumulated learning of the Middle Ages. The "Divine Comedy" has been justly called the encyclopedia of those times. Philosophy, theology, astronomy, history, politics enter into the composition; it reflects, then, all the varied and profound knowledge, the tastes, the loves and hatreds of those impassioned centuries, so much maligned. We may note in passing that the "Divine Comedy," being a faithful mirror held up before the face of those ages, is

of no slight historical value. And incidently let us remark that ages which closed with Dante as their spokesman and poet laureate could not, after all, be such dark ages as they are often represented.

We have claimed merit for Dante as a philosopher. We might take the whole of "Purgatory" as an instance of his philosophic teachings. This part of the "Divine Comedy" is a treatise on Christian anthropology, dealing with intricate questions of the formation and growth of man's body, the origin of the soul, its nature, its immortality—in all of which the poet follows the peripatetic doctrine of Aristotle and St. Thomas, and defends it against Averroes and other assistants. It will be interesting for students of philosophy to notice how close the poet comes to the very theses which are established in our modern anthropology.

DANTE had a high regard for philosophy. He almost read himself blind studying it; he speaks praisingly of Plato and Aristotle, whom he places in the enamelled greens of Limbo; he makes Virgil personify human reason; Virgil, whom he thought enough of to imitate, and whom he chose as his kindly guide through the nether world and up the Mount of Purgatory. Always he gives to philosophy that dignity which belongs to the handmaid of sacred science, who shall unlock the golden gates of the light-flooded realm of Faith.

It is not as philosopher but as theologian that Dante excels. As the laureate of scholasticism he sings St. Thomas, St. Bonaventure, and other learned doctors. The "Divine Comedy" bears out the truth of the inscription on the poet's tomb: "A theologian to whom no dogma was unknown." This poem, adorned with all its fan-

ciful embellishments, yet ever firmly grounded upon the solid rock of faith, is like one of those beautiful Gothic cathedrals, whose foundations seemed rooted in the very heart of the earth, while their lofty spires pierce the heavens and their thousand niches are peopled with saints. The "Divine Comedy" teaches all the most important beliefs concerning God and man, virtue and its reward, heaven, purgatory, hell, good and evil, its punishment, its purification.

THE grand epic takes up such momentous subjects as the Trinity, the Incarnation, the Redemption, the primacy of Peter, the efficacy of prayer, the sacraments, the invocation of the saints, the exalted dignity of the Virgin Mary, and others of this nature. As none but Christians could have built the marvelous cathedrals of Europe, so none but a theologian could have written the "Divine Comedy." In fact, the whole poem is the apotheosis of theology in the person of Beatrice, who is the heroine of the epic. To Dante no science appeared more excellent than the science of God, sacred science, or theology. Hence the dignified station and role he has assigned to theology in his masterful epic. Beatrice is far and away above Virgil and the philosophers.

If the new testament and all church doctrine were lost, it would not be impossible to reconstruct the entire body of Christian doctrine, as to essential points at least, from the "Divine Comedy." The poem, as has already been said, deals with all kinds of faiths which we have learned reverently to repeat at our mother's knee; and the illustrious author deals with the faiths not in the flip-pant style of certain modern, self-wise higher critics, nor in the faint-hearted tones of the



Malcesine

The Charm of the

By **JACOPO DAL FORNO**

(Translated from "La Grande Illustrazione d'Italia")

THE vast extent of the watery mirror that is Garda, the largest of the Italian lakes, and the power of the winds that sometimes descend upon it from the high valleys, make the tempests that break out on Lake Garda seem almost as furious as some on the high seas; but, on the other hand, when the air is calm and the waters are placid, what enchantment, what brilliancy and harmony of colors, what marvelous sights! It is one of the great faults of the Italians that they do not visit these wonderful shores as often as those of the celebrated lakes of Lombardy, a fault which they are just beginning to correct,

whereas for a long time it had already been frequented and understood by foreigners, especially the Germans, who, before the war, had made it the goal of many zealous pilgrimages, and had acquired villas and land and hotels there at such an alarming rate as to justify legitimate apprehension and a celebrated campaign on the part of Luigi Federzoni against the Teutonizing of the "Garda See." But the Italianity of the region persisted, and after the war it shone once again in all its splendor.

TERRAMARIANS, Etruscans, Venetians, Tyrrhenians, Cenomanians, Romans,

Goths and Greeks followed each other through history on these shores. The greatest imprint was left by the Romans, who saw in the lake not only a place of delight, but also fortified positions, as at Torri, Garda and Peschiera, where one may still see the remains and ruins of forts erected against the oncoming barbaric hordes from the north. In the early Middle Ages the lake was commanded by Torri, where Berengar also promulgated decrees: in 849 legend here credits a victory of the Veronese against the Benandonians. From that time on the people of the Riviera wedged themselves into the his-



Torbole

Lake Garda Region

tory of Italy and of Verona, with imperial, communal Garda. There arose castles and towers on every height and in every city. After the war between Venice and the Visconti, Venice remained supreme. The Cambrian War also had its episodes on Garda, and following it, Peschiera was fortified and Malcesine was subordinated to it. First Napoleon, then Austria, reduced also Garda to servitude; the wars of the Risorgimento redeemed it for the most part, except for its northern boundaries; but Vittorio Veneto completed the work of redemption and now the tricolor waves triumphantly at Riva, and even further, much further, as far as the natural boundaries of the Alps.

TRAVELING from Garda to Torri causes us to admire probably more than elsewhere the grandiose and varied beauty of the lake, which widens in the lower basin, narrows to the north, and while on the Brescian shore there is an almost uninterrupted series of buildings from Salo to Gargnano, on the Gardesana, as it draws away from the boat, only clean and smiling little towns are to be seen.

And on the mountains, clothed in chestnut, oak and beech trees, there rises in all its imposing mass Baldo Mountain, lending to the scene a grandiose majesty. Here is Bardolino, celebrated for its wines, which gives its name to the coast. A very ancient city, it still retains traces of the bar-

barians and the Romans. Its lords were the Fermo family, whose palace, of a beautiful architecture, housed Maria Louisa. Among its numerous villas there merit special attention the Guerrieri and the Gianfilippi, where Alexander I of Russia and Ferdinando IV of Naples sojourned. The city has been modernized; nearby there rises the monument to the war dead, the work of the sculptor Loro. Soon there are to be demolished the gates that render august the road at the head of which is the church. There follows Garda, the ancient queen of the lake, which rests comfortably like a siren at the foot of the gulf, beautiful with a serene and unforgettable beauty. Here Berengar II had imprisoned in the tower, with

one servant and a brother, Queen Adelaide, widow of Lorraine, because she had opposed his plan of giving her in marriage to his son Adalbert. Adelaide fled from the tower by lowering herself with a rope and took refuge in the Castle of Canossa: Otto the Great afterward married her. Rich in history is Garda; but here, lest this become a manual of erudition, let us admire its vague beauty and pass on. Agostino Brenzoni created the mellow shelter of San Vigilio, entrusting its construction to Sammicheli. The villa is worthy of its superb surroundings; surrounded by cypresses, olive trees and myrtle plants, it seems to be indeed the hermitage of tranquillity and purity. Architectonic sculptures and decorations of a fine humanistic taste give added beauty to the garden. Between San Vigilio and Garda there look out on the bewitching gulf numerous villas, among which there stand out that of the Carlotti, now of the Marchesi Canossa, where Carlo Alberto was once a guest, and that of the Counts of Albertini. The town of Torri, which follows, has two names: "marble-producing" and "of the beautiful women." While the propriety of the first is indisputable because of its yellow marbles of universal fame, let us leave the second, too subjective a matter, to the judgment of the visitors. Here, at one time, existed the "captain of the lake"; now the marble and tourist trades flourish and assure a future for the attractive city. A lover of Torri is the Veronese painter Angelo Dall'Oca Bianca, who sojourns there frequently to paint on exquisite canvases the beauty of the surroundings and the enchantment of the lake. Let us leave behind us Vai, San Zemo, Castelletto, Brenzone, Ascenza, Casson—and we are at Malcesine. Erected on a

rock, the castle dominates it, with its high tower whose bells pealed for the memorable victory of Venice over the Visconti. Here G. B. Spolverini wrote a great part of his poem "La Risiede." It contains interesting churches and gay villas. Up to 1918 this was the last Italian city before the border, and the road ended there; but today that beautiful artery, the eastern Gardesana, has been continued as far as Riva, where it joins the western Gardesana, which crosses the picturesque Ponale.

TORBOLE, which comes after, is a charming little retreat, where Goethe, on his entrance into Italy, rested happily and began composing his "Iphigenia"; because of its enchanting tranquillity and the variety and loveliness of its panoramas, it has attracted many illustrious guests, among them the King of Belgium. Beautiful also is the Settecento church where one may admire the "Martyrdom of San Sebastiano," a masterpiece by Cignaroli. But Torbole is memorable in the annals of human bravery for the transportation of the Venetian fleet from the Adige to Garda in the war fought by the Venetians against Niccolo Piccinino, general of the Visconti, in 1439.

Brescia, besieged, asked for help, and Venice could not approach the lake save by way of Torbole. Twenty-five boats and six galleys from the mouth of the Adige were made to go up to Mori; with 2000 oxen they were hauled into the Lake of Loppio, and then as far as the ridge; then, tied to trees and rocks, they were lowered by pulleys into Garda. The hazardous undertaking took 15,000 ducats and 15 days' labor; the battle that followed was, according to some, lost by Pietro Zeno, according to others, it was won by Stefano

Contarini. Whichever it may have been, Torbole has the right to honor the names of her citizens who thought up and led to completion the audacious project: Biasio de Arboribus and Nicolo Sorbolo.

And here we are at Riva, the terminal city of the lake in the Trentine "Conca d'Oro" where, only a few kilometers distant from the eternal snows, the verdant palms and orange trees flourish. The vessels which come to Riva from Desenzano and Peschiera land in its port, where the ancient Aponale tower shows the way to navigators, like a lighthouse erected over the buildings of the city. The name of the tower ("Turris a Ponale") recalls the cascade which falls through a ravine three kilometers to the south into the lake. The square, near which the vessel docks, is the greatest of ancient Riva, and, with its gates, and with the Palazzo Pretorio of the 14th century and the City Hall, erected by the Venetians a century later, it wears a severe aspect, like the age in which it rose. The neighboring Piazza Carducci, on the other hand, with its trees which shade it like a little park, is one of the most romantic spots in the city. In the nearby Rocca, now an armory, the Prince of Trento used to take refuge when his residence was threatened.

Riva has risen, coquettishly and alluringly, from the ruins of the great war; and it has vigorously resumed its life. The old city clings to the foot of the Monte Oro (Golden Mountain), which gives it a pleasant summer temperature, thanks to the shade with which it is covered. Its roads are narrow and tortuous; the new city, instead, is occupying the plain to the east, while extending an outstretched limb to the old city. Riva owes its fame

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Does Depression Affect Art?

Decidedly, Says the Artist Crimi

by Dominick Lamonica

THE Italian-born American artist Alfredo Crimi, nearly a score of whose drawings, including figure and portrait studies, were on view last month at the Ferrargil Galleries, and who returned not long ago from an extended stay in Europe, has some remarkably interesting and acute theories concerning the relationship of present-day art with the current worldwide economic depression.

That depression has affected the sales of artists' handiwork, and that it has appreciably reduced the number of people artistically inclined who can afford to continue with their painting, is already well-known. But, further than this, Mr. Crimi believes that, before it will have passed its course, it will actually have been depicted on canvas in more ways than one, for, since depression is the dominant theme in the world today, and since art is generally held to be either a re-

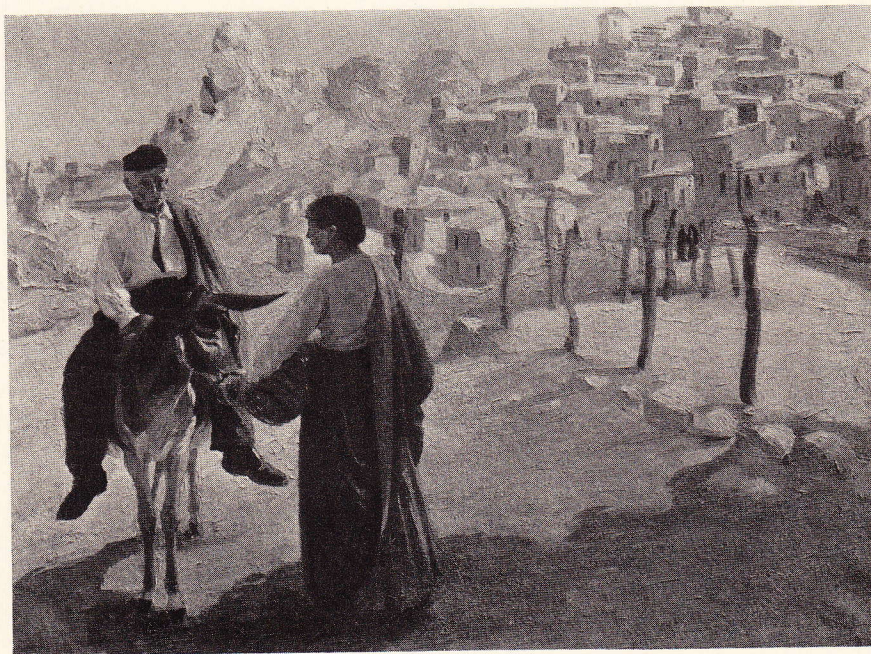
lection or an interpretation of the times, it follows that depression will leave its traces in the art of today.

His opinions have been sharpened by his recent visit to Italy and France, where he remained studying and painting for a year and a half, returning to America after the last Christmas holidays. "Economic difficulties play a greater part in artistic (as well as other) endeavors in Europe than they do here," said Mr. Crimi, his eager, sensitive features absorbed in his subject. "Take prizes and scholarships for example. Though they exist in both continents, they are purely relative, for while one

may amount to \$10,000 in the United States, in Italy it is just as likely to be 10,000 lire. Yet even in this country, dealers in art supplies tell me that their business is falling off. Fewer people are able to afford the 'luxury' of painting."

NEVERTHELESS, thinks this 30-year-old artist, it is to the United States that the world should look for an artistic, as well as economic renaissance, for it is still fundamentally more prosperous than Europe, and art is born of prosperity. "In looking back through history," he said, "you will find that great art periods occurred only after the country had attained a certain dominant economic position in its world.

"By this, of course, I don't mean to belittle the efforts of other countries, artistically speaking. France today, for example, is the art leader of the world. She has done more than



"Sicilian Peasants"

any other nation in modern times to stir up interest in art through artistic contributions and controversies. Italy, too, is doing much, but it is not generally known outside of the country, for she has been handicapped by economic difficulties, in spite of the Government's active support. This could be easily noticed at the Biennial in Venice. But Italy's art movement, in its own way, is just as important as France's."

ALFREDO CRIMI cannot boast of much formal art education. Born in San Fratello, Province of Messina, Sicily, in 1901, he came here with his parents in 1910, studying in the public schools like millions of others. He began attending classes at the National Academy of Design in 1916, and continued this sporadically for eight years. Since then he has been painting entirely on his own, with the exception of a little modelling study at the Beaux Arts. As a matter of fact, most of his formal art study had to do with drawing, rather than painting, for he could not accept everything the instructors said about painting.

Schools are not of much importance, anyway, he says in retrospect. Whether they are academic or not, they will not create an artist, and neither will they stunt the growth of one who is inherently an artist.

This, quite naturally, leads to the subject of critics, and, like every other artist, Crimi has his own opinion of them, and not altogether a harsh one at that. "Several characteristics can be found in almost every painting," he explained, "and each critic sees and stresses a different one, making for variations, differences, and, occasionally, disputes. But the majority are sincere in their opinions. It is curious,

however, to what extent critics have in mind a painter's nationality when they judge his works. Whether it is there or not, they insist on finding some characteristic of that country in his painting.

In Crimi's paintings, which critics variously style "ex-



"Roman Fruit Vendor"

remely sensitive," "markedly delicate," and containing "a clear note of refinement," he is striving after form and simplicity, subordinating his colors to the general form.

"**P**ERHAPS you would think that colors, at least, are fairly constant," he pointed out, "but this is not the case. It differs in men's minds; it is personal like handwriting. Two words may be *spelled* the same way, but they may be *written* in an infinite number of ways."

Crimi's first one-man show in drawing was at the Babcock Galleries in 1928. Since then he has been exhibiting at various places, including the National Academy of Design, the Sesqui-Centennial in Philadelphia, and recently the Ferargil Galleries. A member of the Tiffany Foundation and the New York Architectural

League, he was one of the winners not long ago of the Tiffany fellowship, which enabled him to go to Louis Comfort Tiffany's Long Island estate and paint there during the summer with all expenses paid. In the meanwhile, to provide him the wherewithal to continue his beloved art work, he has been doing occasional work for mural painters and decorators. Incidentally, it is interesting, and perhaps indicative of his artistic bent, to discover that one of Crimi's outstanding desires is to see a revival of the early Italian art of fresco painting in this country. He feels that, with the tremendous growth in building activity now going on here, it ought to have great possibilities.

HERO-WORSHIP is not for Alfredo Crimi. He has no favorites in art. As he expressed it, he cannot "put his finger on any one artist and say that, to him, that artist represents his ideal in every respect." For some artists may excel in some respects, but be commonplace in others. However, he "likes" the early Renaissance and all it stood for. And, though he has been told by many different persons that his work seems to resemble many different artists, he himself honestly believes that he is not conscious of the effect of any particular school or painter on him or his work, though he admitted this may exist subconsciously.

Similarly, he prefers no particular subject in art to any other. While in Sicily last year, however, he felt almost compelled to paint landscapes (something he had neglected hitherto) so irresistibly did that island appeal to him. After he had been painting for a short time in no particular way and without any particular

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The Balance of Trade Between Italy and the United States

(Translated from "La Rivista Commerciale Italo-Americana" weekly bulletin of the Italian Chamber of Commerce in New York)

THE balance of trade between two nations, in the concept of good economists, is fixed by parity of exchange; or, to put it better, in the balancing of imports against exports. In order to give an idea of the status of Italian relations with America in regard to this so-called trade balance, it is enough to note the fact that the average annual imports of Italian goods to the United States, during the five years inclusive from 1922 to 1926, rose to \$87,188,000, while American exports to Italy during the same period were \$173,625,000. From this it might be deduced that the economic relations between Italy and the United States are not very well balanced, but are decidedly to the advantage of the United States. Hence the necessity for Italy of basing her new policy on reciprocity, purchasing preferentially from countries which in turn buy from Italy to balance the account.

This concept, substantially correct, should not, however, be applied to the reckoning of simple commercial relations, but of the economic relations existing between the two countries. Thus, if Italy pays annually to the United States \$86,500,000 more than she receives—a sum which, however, was reduced in 1930 to a little more than 21 million dollars

(American exports to Italy having been \$100,424,000 against \$79,334,000 in imports of the United States from Italy), this does not mean that our country of origin has been in fact put at a disadvantage. Especially since we should take account, in the so-called invisible balance of trade, of America's contribution to Italy in the form of remittances, tourists' expenditures, maritime shipping rates, investments, professional payments and many other items which escape the superficial observer. They are not resources which are exactly computable, if you will, but certainly they are prominent and they offset the contribution of the exchange of goods.

Besides, American trade with Italy is principally represented by raw materials (cotton, wheat, mineral oils, copper, wood, etc.) which our country can obtain in needed quantities and at convenient prices particularly from the United States, which through mass production is able to offer lower prices.

THESE, it is known, constitute a factor of primary importance in the determination of the prices of such commodities. Supposing, for example, that the Italian cotton industry were able to purchase elsewhere the "upland middling" type of cotton which

represents the bulk of its requirements, where could it be obtained in the desired quantities and at such favorable prices as can be obtained from the United States, which has practically a monopoly of this commodity? It is clear that proximity to the market, and hence lower shipping rates, constitutes an important factor in determining the cost of providing such a raw material. Paying more for the raw material, buying elsewhere, where the necessary quantities exist, would mean increasing the cost of production of the manufactured goods in question, and for this reason it would mean being put in a disadvantageous position in the competition for export markets. If Italy had been able to find other sources of supply more advantageous, she certainly would not have waited for the advice of certain economists to make the purchases themselves. But, if she has continued to buy here, it is because such different sources were not available, or could not supply the quantities desired, or could at prices less advantageous. If, as a matter of fact, she has been able to compete successfully in the world markets with certain manufactured goods, cotton for example, this is due to the fact that she has been able to obtain the raw material at the same prices which

America herself pays for it.

It is easy, in judging hastily, to arrive at erroneous conclusions. Aside from the temporary slackness of trade due to the present crisis, it is not always the fault of the nations if they do not keep turning to Italy, or in greater proportion, for their purchases. Not always has Italy put herself in a position to administer to a greater degree to that immense consuming market that is the United States, basing rather her trade principally on the demand of her emigrants, without penetrating, except in a few cases, into the American element, which instead offers immense and more permanent possibilities.

GO, for example, into a grocery or delicatessen of the American type which provides supper for a great number of the people of this country, who provide for such a need with a relatively modest expenditure, and ask yourself what Italy contributes to this mass consumption. Scarcely, perhaps, a few bottles or tins of olive oil, which might even be, if they are in glass, of French origin. How could we ever have overlooked such a dynamic source of popular consumption, without an adequate penetration with our own food products?

Spain with her olives, Portugal with her sardines, France with a quantity of articles,

from cheeses, like Rocquefort and Camembert, to the sweetmeats of Marseilles, Germany with her proverbial frankfurters and her no less popular wurst, to say nothing of her famous Westphalian ham, Austria with her sweets, Switzerland and Holland with their cheeses, Norway with her "Spiessbrod," Turkey with her figs, Czechoslovakia with her Prague hams, California with her canned fruits, Japan with her shell fish; all the nations of the world, it can be said, contribute with some typical article or other to the tables of the American people; but Italy to date has exported her food stuffs practically for her own emigrants alone, or for their descendants when the latter, because of Americanization, have not lost their Italian dietic habits. She has almost never made use of small packages, which are so indispensable to American consumption. She has never sent her salesmen to such groceries to offer them her goods; so that her own alimentary pastes are today supplied in tins, with their contents all ready for consumption, by great American firms, such as the Heinz Company, the Franco-American, etc. She has never cared to introduce in the delicatessens even those foodstuffs like the antipasto, to which it would suffice to apply an American name to assure sales. In short, without intending to criticize unduly, and without vain recrimina-

tions, she has, let us recognize it frankly, neglected so far important channels of distribution, through which she might have created an essentially American demand of a lasting nature for her alimentary products, in spite of lessened immigration, rising tariffs, a meticulous and sanitary regime, and other innumerable obstacles, which oppose, so to speak, little by little the penetration of our products in this country.

If Italy does not sell more goods to America, it is largely her own fault, in that she has not displayed a more aggressive and systematic activity in penetrating the great American market with her products; neither has she known how to supply, according to the eating habits of this country, that which might have found for itself a greater demand. This should have been done a long time ago; at a time, that is, when our voice was crying out unheard in the wilderness.

Let us take advantage, therefore, of the opportunities which the United States offers us in many branches of our production, with an effort that is ordered, serious, systematic and persistent, and with those methods of penetration which to us here seem obvious, but which, unfortunately, the Italian exporting houses, with a tenacity worthy of a better cause, neglect to adopt, and to our serious detriment.

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A group of the students enjoying a trip to Assisi

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tificates are issued to successful candidates and diplomas of ability to teach Italian abroad.

The magnificent 18th Century Palace near the splendid Etruscan Arch, where the University has its headquarters, is artistically and elegantly appointed; its spacious halls are in perfect harmony with the Baroque style of the Palace; the special Library contains a vast range of books and has been still further enriched by the recent donation made by Senator Count Romeo Gallenga Stuart of his rare and splendid family library; reading and public rooms with bars provide amusement and rest for students.

LIVING is cheap in Perugia, as the Secretariat undertakes to find very inexpensive boarding-houses and lodgings; amusement is not lacking either, as every week the University organizes comfortable trips to the historic and artistic towns of Umbria, under the auspices of competent guides.

As soon as foreign students have been duly inscribed, they are given a booklet of coupons for six journeys at reduced fares on the Italian State Rail-

ways, valid from May 30th to October 31st.

Those who have attended these splendid Courses for Foreigners at the Royal Italian University (in the Academic Year 1930 there were 398 students of 36 different nationalities enrolled) carry away with them very pleasant memories and a real and profound increase in knowledge. This is proved by the significant and beautiful words written by students in the Album provided for the purpose.

In 1930 fifty-nine students passed the examinations and obtained the certificate for a knowledge of Italian and the diploma to teach the Italian language abroad.

Every year foreigners of all nationalities and of every tongue are sent abroad throughout the world, making known the name, the language and the learning of the "antiqua mater" of Italy, which is thus increasingly appreciated, loved and respected.

The Chairman of the Board of Directors and the Rector of the University since the date of its foundation has been Comm. Astorre Lupattelli.



An Interlude of Relaxation
High in the Alps

THE Italian Touring Club, which has now reached a total of 400,000 members, and which exerts a great influence throughout the length and breadth of Italy, was founded in 1894, on the same lines and with the same aims as those of the Touring Clubs of Great Britain, France, Belgium, etc. It is an independent organization, controlled by an administrative Board elected by the Assembly of members, and receives no subsidy, either from the Government or from commercial, industrial or financial associations.

From its foundation, the progress of the Association has been steadily on the upward trend; from 774 members in 1894 it increased to 25,915 in 1900, to 83,603 in 1910, to 162,336 in 1920 and finally to 400,000 in 1930. In the last 10 years, therefore, the number of members has been more than doubled. An interesting feature is that about 180,000 members, or more than one third, are life members.

Together with the increase in the number of members, its patrimony has also increased, passing from 99,526 lire in

1900 to 851,336 in 1910, to 4,190,773 in 1920, and to over 30 million in 1930. As far back as 1915 the Association constructed a magnificent building worthy of housing the headquarters of its numerous activities, which never fails to call forth the admiration and surprise of foreign tourists visiting our country.

The aims of the Touring Club may be summed up under two headings: to encourage all forms of Tourism with all the means at its disposal, and to diffuse the knowledge of Italy in all her aspects, but more especially from a geographic, tourist, and artistic point of view.

The first task which the Touring Club set itself to accomplish was to encourage Tourism and to make its importance realised as an economic, intellectual and moral factor. At first it encouraged the use of the bicycle by means of the organisation of excursions and cycling trips, the memory of which still lingers, and later it hailed the coming of the automobile with joy and devoted its potent means of propaganda to this ideal means of tourism. The early propa-

The Italian Touring Club

ganda was naturally carried out amongst its own members by means of lectures and meetings, but principally through its monthly magazine, a collection of which today constitutes, one many say, a History of Tourism from 1895 on.

As tourism naturally takes place chiefly by means of roads, the Touring Club decided to devote its attention to them, and so instituted a *Commission for the Improvement of Roads*, which included experts of great efficiency and officials connected with the administration of roads. It has also placed on the roads all over Italy more than 100,000 road-signs and it has founded and supported an Institute for experiments in road-making in cooperation with the Royal Italian Automobile Club. It also publishes a monthly technical magazine, entitled "Le Strade" (The Roads).

HOTEL equipment has had a strong impulse given to its development by the Touring Club. The Association has instituted, or encouraged the institution, of hotel training schools, it has organised hotel exhibits at the International

Exhibition of Tourism in 1911, and it supports a permanent Exhibit in a building specially constructed for the purpose at the *Fiera Campionaria of Milan* (Milan Fair).

But the department in which the Italian Touring Club has deviated considerably from the activities of sister-associations and in which it has reached a maximum of importance, is that of its publications. In the first place the methods of distribution are remarkable. Owing to the high figure reached by its circulation, the cost of each copy is reduced to a minimum, so it is possible to give each member a quantity of publications (maps, guides, year books, etc.) of a commercial value 3 or 4 times greater than the price. For example, in 1929 the Touring Club gave to its members the following publications: 1) The Guide Book "Possessions and Colonies" (a volume of 852 pages, with 34 maps, 16 plans of towns, and 41 plans of buildings); 2) The 3rd volume of the "Guide of the Great High Roads" (355 pages); 3) "General Year Book" (1062 pages); 4) Three sheets of the "Map of Tourist Zones," scale 50,000.

In 1930 the Association presented its members with: 1) A large illustrated volume "Piemonte" weighing 1 Kg.; 2) The 4th volume of the "Guide Book of the Great High Roads"; 3) Two large sheets of the "Map of Tourist Zones" (Gulf of Naples).

The Direction of the Association, which has its headquarters in Milan and branch offices for the sale of publications and for collecting the members' subscriptions in all the principal cities of Italy, keeps in touch with all the members by means of a Bulletin of information issued every three months, and the monthly magazine "Vie

d'Italia."

This latter has the largest monthly circulation of any review in Italy, reaching a total of 185,000 copies. It consists of over 120 pages printed on glazed paper. Another monthly review, "Le Vie d'Italia e dell'America Latina" aims at strengthening the bonds between Italy and the flourishing Republics of Central and South America, where millions of Italians live.

IN 1906 a cartographic work of truly national importance was begun, a gigantic Map of Italy, scale 250,000, in 62 sheets, which was distributed without payment to members, two or three sheets every year as they were issued. This map, which was judged to be "the best tourist map in the world" on account of the happy union of scientific exactness with practical legibility and clearness, is certainly the map most widely used by the tourist throughout all Italy. About 7½ million sheets have been distributed up to the present time. It is always kept fresh and accurate by means of frequent new editions

carefully corrected and brought up to date.

For motor car tourists, two special maps (*carte automobilistiche*) have been created, one in 10 sheets, scale 300,000, and one in two sheets, scale 650,000. This latter is intended to give the hurried traveller a guide to the great lines of communication. These maps have also had a vast circulation. *The Map of the Tourist Zones of Italy*, scale 50,000, is now in course of publication. The programme is to provide a map sufficiently detailed to allow for the planning of excursions in the most frequented and most interesting tourist zones. In addition, in order to keep pace with the great development of aviation, a special *Map of the Air Ways*, scale 250,000 has been prepared, in collaboration with the Royal Italian Aero-Club, and the first sheets issued during the course of the past year (1930). It must be remembered also that the maps included in the great *Enciclopedia Italiana Treccani* are prepared by the cartographic office of the Touring Club.

Last in chronological order



The Headquarters of the Italian Touring Club in Milan

of the cartographic works undertaken by the Touring Club is the *International Atlas*. This, which has been judged to be the greatest cartographic work of our time, deserves, on account of its importance, special treatment apart.

But here it is enough to say that the Atlas is the result of ten years' work and of the six million lire devoted to its production. It consists of 170 plates and 130 detailed maps, and surpasses in printed surface area any other atlas of its kind. The weight of the volume is about 10 Kg.; the index contains on less than 220,000 names.

The success of the work has been very great both in Italy (where 15,000 copies were sold in two years) and abroad, where it was received with lively interest and enthusiastic praise in geographic circles. It met with particularly high praise at the International Geographic Congress held at Cambridge in 1928 and from the French Geographical Society in Paris, which conferred the Gallois medal on the Touring Club for this work.

AMONG the more important books published by the Italian Touring Club is the *Guida d'Italia*, in Italian, which in 17 volumes describes all the regions of Italy. It may be said that no other country has been described so perfectly and in such detail. The text is accompanied by numerous plans of towns and buildings and maps of various scales. These volumes have a touristic and artistic character like the publications of Baedeker, Hachette, Muirhead, etc., but the economic side is given more prominence. Of this collection,

4,750,000 volumes have already been distributed. Frequent new editions keep this monumental series up to date, and it is certainly the most complete and perfect instrument of tourist propaganda.

THE Touring Club wished also to provide foreigners visiting our country with an exact and up to date guide-book. Three editions have been prepared, the French, which consists of 4 volumes of the "Guides Bleus" of Hachette, Paris; the English edition in 2 volumes, which form part of the collection of Muirhead "Blue Guides," London; and the German edition, inserted in the collection of "Greiben Reiseführer" of the Grieben-Verlag, Berlin. The activity of the Touring Club in the matter of Guides has also been directed towards South America, and guide books of the Argentine, Uruguay and Paraguay are in course of preparation and will be published contemporarily in Italian and Spanish.

In 1931 the distribution of the "Guida delle Strade di Grande Comunicazione" (Guide of the Great High Roads), a most useful manual in five volumes for motorists, will be completed. Every important road is described with diagrams, indications of partial, increasing, and decreasing distances, and the altitude, population and public services of the centres traversed.

The most popular of the publications of the Touring Club is without doubt the *General Year Book*, a real and practical encyclopedia where, condensed in a short space, are to be found geographic information, statistics, and practical

information useful to all persons and at all times. The last edition (1929-1930) includes 1066 pages of three columns and contains information about all the communes and smaller divisions of Italy. For the foreigner visiting Italy the Year Book is an indispensable handbook of information.

Last in order of time; but not of importance, comes the series of volumes "Attraverso l'Italia" (Across Italy), illustrating with photographs the various regions of Italy. They constitute the natural complement of the Guide Books, offering a succession of pictures chosen from the most beautiful which the cities, mountains and country-side of our land can offer.

The two volumes so far issued, "Piemonte" and "Lombardia" (Part I), bound in boards and each weighing about 1 kg., are given free to all the members of 1930 and 1931 respectively. Every year a new volume will be distributed and this will gradually form a collection of exceptional value, for their libraries, of a completely illustrated Italy.

THE activities of the Touring Club include the whole tourist field of action, so that it is almost indispensable for whoever wishes to visit the "Bel Paese" to belong to it. The Touring Club accepts members other than Italians, and in fact the number of foreign associates is already about 10,000.

Association with the Touring Club may constitute, to all those who know and love Italy or who are interested in her history, art, or economic situation, a pleasant and lasting link with Italian life.

Aiding the Columbus Hospitals

The Work of the Ladies' Auxiliaries

IN bringing about the success that has attended the re-organization of the two Columbus Hospitals of the Missionary Sisters of the Sacred Heart in New York City, occasioned by the recent opening of the magnificent 11-story hospital building in the downtown section of the city, no small part has been placed by the Ladies' Auxiliaries of these hospitals.

The Senior Ladies' Auxiliary of the downtown Columbus Hospital, now comprising over 250 members, was established ten years ago, in April, 1921, with an original membership of only 13. Six years ago so many young girls had joined the Auxiliary that it was thought advisable to have a Junior Auxiliary, with functions similar to the senior organization. It now has over 125 members. And now, only a few months ago, a Ladies' Auxiliary for the Columbus Hospital Extension uptown has been formed to supplement the other two.

The latter two organizations, supplementary to the original Senior Ladies' Auxiliary, constitute the beginning of a movement to form ladies' auxiliaries for all the hospitals of the Missionary Sisters of the Sacred Heart throughout the United States, and having them linked by having their general headquarters with the Senior Ladies' Auxiliary in this city.

The work of the Ladies' Auxiliary (by which is meant the original senior organization is many-sided, but the greatest single work it has done is in the way it has made the Columbus Hospitals known. Before the new Columbus Hospital building was opened downtown a few months ago, there were but few who had heard of the institution, and before the auxiliary was formed ten years ago, hardly anyone knew of the laudable work being done by the silent, zealous and industrious Missionary Sisters of the Sacred Heart, under the capable and far-sighted leadership of Moth-

er-General Antonietta Della Casa.

But this is by no means all it has been doing. Since its inception ten years ago with Mrs. Antonio Pisani at its head, the organization has been raising funds to help the hospitals along, and with considerable success. Something like \$25,000 has already been raised in the past ten years. Furthermore, the Senior Auxiliary supports the Maternity Department of the Columbus Hospital, and similarly, the Junior Auxiliary takes care of the Children's Ward.

Then there is the sewing committee of the auxiliary, which meets once a week and provides for the making of all bandages, gauzes, hospital apparel, linens, and everything of the sort needed in a modern hospital. This work is under the supervision of one of the Sisters. With a membership already of about 40, the Auxiliary for the Columbus Hospital Extension uptown, formed under Mrs. Domenico Borgia, one of the vice-presidents of the senior organization downtown, is preparing to follow in the footsteps of the older group.

IT was in December, 1921 that the first benefit under the Auxiliary's auspices was given at the Hotel McAlpin, at which time Monsignor Lavelle delivered a fine address on the necessity of such an organization. Since then there have been many concerts, card parties, dances, teas, linen showers every spring (which have netted as much as \$3000 in a single afternoon), etc. The Lloyd Sabauda and Navigazione Generale Italiana steamship lines have been kind enough to provide ships for many of these affairs free of charge, considering the good cause. It was the Auxiliary which took charge of the formal reception at the opening of the new building of the Hospital, making at that time a presentation to the Sisters of a \$3,000 check, and ending up the week with a card party which netted

about \$800, all of which money went to the Hospital.

Just now all attention is centered upon the benefit opera to be given for the Columbus Hospital at the Metropolitan Opera House on Saturday, December 12th, through the kindness of Giulio Gatti-Casazza. Beniamino Gigli will be one of the featured singers. In this, as in its other efforts, the Auxiliary is doing its important share by publicizing the event and selling boxes to well-to-do people.

THERE are no qualifications of race or creed for admission to the Auxiliary. It contains women of all nationalities, and some of them are not even Catholic.

The officers of the Senior Ladies' Auxiliary for the current year are Mrs. Antonio Pisani, president; Mrs. Charles Bacigalupo, Mrs. Domenico Borgia, Mrs. Wm. T. Doran and Mrs. Joseph Personeni, vice-presidents; Miss Felicia Cafferata, treasurer; Mrs. Christina Sivo, financial secretary; Mrs. Louis Hecht, recording secretary, and Miss Mary Martin, corresponding secretary. Mrs. Borgia also heads the newly-formed Extension auxiliary, whose other officers have not yet been elected.

The Junior Auxiliary officers consist of Miss Margaret A. Repetti, president; Miss Josephine Personeni, vice-president; Miss Edith Rogally, treasurer; Miss Valentine Perrone, historian; Miss Lisa Silvester, financial secretary; Miss Theresa Scala, recording secretary; and Miss Josephine Fedele, corresponding secretary. This latter organization, incidentally, is to hold a card party and supper aboard the S.S. Roma on Thursday, June 18th, under the chairmanship of Miss Josephine Personeni. This constitutes a typical example of the activity of the auxiliaries, an activity that has been largely instrumental in making known the fruitful, beneficial and praiseworthy work of the Missionary Sisters of the Sacred Heart.

The Birmingham Exhibition of Italian Art

By A. R. Passavant

Several months ago, a movement was sponsored in Birmingham, by the officials of the Birmingham Public Library and Museum Association, for the purpose of bringing to this city a collection of decorative and classic objects of art, exclusively of Italian origin. A meeting was called of the most prominent American and Italo-American citizens of this district and the Italian Art Exhibit Committee was organized. The date was definitely set by the Italian Government for a period of sixty days from September 1st to October 31st, 1931, inclusive, to enable the different organizations and institutions to prepare their material for shipment from Italy. The scope of this Exhibit is purely educational, cultural and artistic, and is fostered to promulgate a better understanding of the inner delineations of modern and ancient Italy. This movement is under the High Patronage of H. E. Nobile Giacomo de Martino, Royal Ambassador for Italy to the United States, and has been sanctioned by all the Italian Diplomatic and Consular Authorities as well as H. E. the Minister of National Education at Rome. The Exhibit has also received the endorsement of the Birmingham Chamber of Commerce, the Italian Chamber of Commerce of New Orleans, La., the Royal Minister of Foreign Affairs of Italy, the National Institute of Exportations of Italy, the Royal Minister of Corporations of Italy; and also by organizations of Women's Clubs, educational institutions, religious bodies and some of the Italian societies.

The personnel of the Committee in charge is composed of J. C. Cantanzano, chairman; Samuel L. Earle, vice-chairman; Joseph Maggio, Treasurer; A. R. Passavant, Secretary; J. J. Fiore, Assistant; P. J. Lombardo, assistant; Dr. H. E. Wheeler, Curator, Birmingham Museum; John Greco, Rocco Leo, Frank Rumore, Victor Torina, Paul Toscano, correspondent of Italian Chamber of Commerce of New Orleans; A. Daidone, U. S. P. P. Society; G. Liberto, P. U. di S. Society; A. M. Romeo, Southern Democratic Club; A.

Schilleci, Cristoforo Colombo Society; Mrs. Lillie Trippi, Regina Elena Society. The Honorary Presidents consist of James M. Jones, Jr., president, City Commission; Darius A. Thomas, president, Birmingham Chamber of Commerce; J. W. Donnelly, chairman, Birmingham Library Board; Dr. Cav. Mario Dessales, Royal Italian Consul at New Orleans, La.; Dr. Cav. Uff. Paul A. Rossi, Rome, Italy; G. A. Firpo, acting Royal Italian Vice Consul at Birmingham.

The Birmingham Chamber of Commerce has obligated itself to raise part of the budget to defray the expenses to be incurred, and for that purpose is preparing a list of Patrons of Art who will show, in a financial way, their appreciation for the opportunity of aiding the Committee in bringing this Exhibit here. The responsibility assumed by this Committee in the accomplishment of this undertaking has necessitated intense research, much correspondence and consistent work in obtaining material of real value, and the results of these efforts already insure a greater success than any other similar enterprise ever attempted in the annals of the Southland. Part of the material has already been shipped and is now in the hands of the Curator of the Birmingham Museum; this consists of seven oil paintings by L. Noci and twelve water colors by DeBlaas, both moderns; twenty photographic enlargements of Italian cities have been received from the E. N. I. T. and sixty etchings by Fabio Mauroner, Venetian artist, will arrive by August 15th. Just recently, arrangements were completed to receive a complete exhibition of paintings from the *Confederazione Fascista Professionisti Artisti* of Rome. This collection is of considerable importance and the Italian Government has delegated a capable man to bring the material to Birmingham. Other material is being sent from the International Exhibition of Monza, the *Ente Nazionale per l'Artigianato e Piccole Industrie*, Rome; Princess Borgese Potteries at Pratica di

Mare, near Rome, and various Museums and Art Galleries in America. The material for this Exhibit will consist of books of Italian history and literature, models and photographs of architecture, paintings, originals, copies and moderns; works of carving, cameo, alabaster, pottery, laces, textiles, embroideries, regional costumes of Italy and other works of art.

In connection with this exhibit of Italian Art, there will be presented, under the direction of Miss Rebecca Joan Webb, who was for several years with the Dennishawn Dancers, a historical Pageant reproducing episodes in Italian History and Art. One hundred Italian boys and girls, a large group of American young people and two specially trained talent groups, will furnish the personnel of the Pageant. This will be developed in six dramatic acts, the various movements being much diversified, and each act or ballet will have as its theme some well known incident of Italian History and Tradition. The musical parts will be selected from the best works of the greatest Italian composers. The Pageant will be staged in one of the local theatres at least four times during the period of the Exhibit, and will constitute, together with the special receptions planned in connection with it, the major entertainment aspect of the Exhibit program.

At the same time, being the first Exhibit of its nature ever attempted here, it must not be confused with other small exhibits held from time to time at the Public Library which have consisted of a few drawings made by one or two local artists and high school students. These have invariably been of a very temporary nature and the materials were borrowed and returned shortly thereafter.

The ultimate success of this undertaking must, in no little way, be attributed to the sincere moral and material support of the Birmingham Chamber of Commerce, the Italy America Society of New York, and other institutions and organizations already mentioned above. And we are sure that with the loyal support of the citizens of this district, the Italian Art Exhibit will form the nucleus for the establishment of a permanent Exhibit of Italian Art in this city and the actual starting of a movement for the fulfillment of the Museum of Art program in Birmingham.

Books In Review

THE MODERN ITALIAN NOVEL, by Domenico Vittorini, Ph.D. With *Bibliographical Notes and Index*. 296 pages. Philadelphia: University of Pennsylvania Press. \$3.

IT was the purpose of Dr. Vittorini in writing "The Modern Italian Novel" to "introduce to the American public the truly significant part of modern and contemporary Italian fiction." A considerable portion of this American public which he had in mind should be those who have become thoroughly American, yet who are of Italian descent. Reading this book will acquaint them with the stored-up treasures of Italian literature of the past century, something known to their parents, but not to themselves.

Critical, sympathetic and imaginative, Dr. Vittorini's prose displays a penetrating knowledge of the ideas he discusses as well as the subject matter itself. The author is Assistant Professor of Romance Languages and Literature at the University of Pennsylvania, and his mastery of both the Italian and the English languages is admirable, and of no small importance in a work of this kind.

Going back to, and beginning with Manzoni's "I Promessi Sposi" (The Betrothed), which the author takes as the beginning of modern Italian fiction, he outlines the three successive stages of literary development: "historical realism," which reacted against the preceding "court" literature; the "naturalism" of Verga and Fogazzaro, followed by the estheticism of d'Annunzio and his followers; and finally the present-day "intellectual" and "introspective" work of Pirandello, Svevo, Borghese, Panzini and others.

In his conclusion, Dr. Vittorini believes "we are witnessing in present-day Italy a new classicism, not in the sense of a return to the worship of the ancients, but in the living and universal meaning of the word," and he cites men and their works in support of his belief. And in his closing words, he pays a tribute to Pirandello: "In the production of today as a whole, however, Luigi Pirandello still towers above his contemporaries, and the traits of his introspective, intellectual and tormented art dominate the significant works of contemporary Italian fiction."

Dr. Vittorini, born in the Ab-

ruzzi, in Italy, studied at the University of Rome, where he received his Ph. D. in 1916. Then he came to the United States and took a post-graduate course at Princeton University, where he earned his American degree of M.A. For two years he taught Romance languages at Temple University in Philadelphia, and in 1919 he was transferred to the University of Pennsylvania in the same city, where he has been since.

MADAME BOVARY, by Gustave Flaubert. *LEAVES OF GRASS*, by Walt Whitman; *CONFESSIONS OF ST. AUGUSTINE: CANDIDE*, by Voltaire; *WUTHERING HEIGHTS*, by Emily Bronte. *Universal Library*. New York: Grosset & Dunlap. \$1 each.

THE cry is often raised in these days of overproduction in the publishing field that time-tested masterpieces and classics are being neglected in favor of the horde of light, cheap novels that sell entirely on the sensational appeal of their highly colored jackets. One of the most effective ways of combating this tendency on the part of the publishers, is, of course, to put out attractive, low-priced editions of these classics. In the "Universal Library," Grosset & Dunlap are doing just that.

"Madame Bovary" is probably the best-known work of the great French novelist, Flaubert, who took infinite pains to make his every sentence, even every word, as perfect as he could. The result was that it took him years to write a novel. The lovely, sensuous woman in this novel does not find happiness in marriage, so she seeks it elsewhere, descending, in the process, step by step down the ladder to vice, crime and tragedy.

"Leaves of Grass" is one of the epics of American literature, known abroad as well as it is here. Walt Whitman was a man at least fifty years ahead of his time, as is witnessed by the fact that when the book first came out it was most highly praised and at the same time most heartily damned. To some he was a lunatic; to others he was comparable to Confucius and Socrates. While neither side may have been correct, undoubtedly "Leaves of Grass" marks a literary milestone.

In the "Confessions," St. Augustine has recorded his desperate attempts to regain possession of his

soul, which, after a career as profligate, idolator, and voluptuary, he finally achieves through his conversion to the Church, later becoming one of its outstanding Fathers.

People who believe that this is the "best of all possible worlds" and that everything happens for the best had better not read "Candide," in which this naively optimistic philosophy is cuttingly satirized in Voltaire's most mordant way. Yet even aside from its worth beneath the surface, the book is to be recommended for its highly entertaining story.

"Wuthering Heights" is a book that puzzles, bewilders and amazes by its spectacle of terror and pity. The power, fire and spirit of Emily Bronte's genius infuses this story of the wild moors of northern England, a story of unbridled passions and violent aversions, over which broods "a horror of great darkness."

WHERE DEMOCRACY TRIUMPHS, by F. Paul Miceli. 263 pages. Published by the author, New London, Conn. \$3.

FOR the Italians in the United States, the subject of this book—the triumph of an Italian youth over the obstacles of a new and not altogether friendly environment—is all-important. But more significant even than its subject is the fact that it was written by a young Italian who has been through it all himself. It constitutes one of the very few examples of the Italian contribution to present-day American letters.

Like thousands of other Italian families, Antonio di Lucca's had emigrated to America, the father preceding the others. In his new home, Antonio goes through the experiences that have been encountered by countless other Italian boys: knowledge learned of the streets, ideals struggling to overcome ugly realities; misunderstandings at home, his feeling that he is neither completely an American or an Italian, etc. But the desire for education is strong within him, and, being a naturally bright young man, he manages to progress. The climax of his success comes when he wins first prize for an essay on the relation of chemistry to disease, which enables him to start at Harvard, where we leave him ambitiously looking

about for ways of working his way through college.

The book is largely autobiographical. Mr. Miceli actually did win the first prize for the essay included in the book, and in fact, it enabled him to publish "Where Democracy Triumphs." Written with a rare degree of understanding of the older Italian generation in America, the book at the same time presents the point of view of the Italian born in America. It is a sociological document, worthy of being read by every educated Italian in America, if only for passages like the following:

"Whether the Italian immigrant has been in America one day or twenty years, he still regards America as a foreign country; and it is not until we come to his offspring that we find, for the first time, the opposite attitude, and the seed of American idealism deeply rooted in the Italian heart."

The deplorable tendency of some Italians to hide their Italian descent and embrace indiscriminately everything that is American, is condemned by the author, who blames it largely on ignorance of the glorious heritage of the Italians. Putting his finger unerringly on one of the reasons for this ignorance, the author says, "This deficiency is due to the great inadequacy of the course of instruction in the American schools, especially in the study of foreign history, for the needs of American youths of recent foreign parentage."

Because the average Italian-American knows so little of his heritage, he experiences great difficulty in understanding himself, and developing his possibilities. "The value of the Italian as an American will be proportionate to the extent that he strives to add to whatever good he finds in America the best that his people have produced, and to give the fullest and best expression to the genius peculiar to his race. . . . Not until he learns, through the study of the history of his people, to understand his particular genius, and strives for self-expression, can the Italian genius bud forth and blossom in all its splendor and glory in America, and till then America must wait for his greatest contribution to her!"

America, it might be added, need not wait, for already indications point to a real and permanent contribution being made now by the educated, second-generation Ital-

ians, standing on the foundation already laid down by their immigrant fathers. "The Italian contribution to America" is no idle phrase.

ROUNDAABOUT EUROPE, by Anne Merriman Peck. Illustrated by the author. 263 pages. New York: Harper & Bros. \$2.50.

THIS readable travel book for readers in their teens, abundantly illustrated by the author herself, is divided into four sections: The Mediterranean and the Gateway to Spain; Spain; Three Little Countries (Holland, Belgium and Switzerland); and Germany. There is always a fairly constant demand for juvenile books, and Miss Peck's style, simple and informal, is well suited to this type of writing.

Two years ago the author's "Storybook Europe" was widely acclaimed as a travel book, and "Roundabout Europe" is in response to the demand for another of that type. It is regrettable that "Roundabout Europe" contains no separate chapter or treatment of Italy.

GALILEO: Searcher of the Heavens, by Emile Namer. Translated and adapted from the French by Sibyl Harris. Illustrated. 298 pages. New York: Robert M. McBride & Co. \$3.75.

THE theme of this informative biography of the great Italian astronomer is his struggle against the fog of scientific stupidity on the part of the men who were looked up to as the intellectual giants of his era. All his life Galileo had to cut his way through deadwood, had to overcome the ridicule or jealousy of his university colleagues, had to submit to the censure and active opposition of the Church. Even when he gave visible proof of his theories, as when from Pisa's Leaning Tower he demonstrated that bodies of different weights fall with the same velocities, he was mocked and satirized. The infinity of new stars revealed by his famous telescope was dismissed as an optical illusion. And it was his insistence that the sun was the center of the universe that precipitated his tragic trial by the Inquisition, the question of his recantation.

Galileo was one of the greatest Italians, and one of the great moderns of all time. As Dr. Robert A. Millikan, Nobel Prize winner, said recently: "It is not too much to say

that Galileo started modern physical science on the course which has extended unbroken through our day. . . . It is easy to trace the pedigree of practically every modern industrial or scientific device back to the new knowledge which has come from the application of Galileo's method, and, indeed, from his own experimental researches."

In this connection, it is a proposal to state that, according to the Italy America Society, a special committee of Italian scholars has been appointed by the Italian Government to undertake the reprint of a national edition of Galileo Galilei's works. Scientific societies and students are cooperating for the purpose. The reprint, now in the press, contains additional information which had not come to light when the first edition was issued.

THE MAIDEN VOYAGE, by Felix Reisenberg and Archie Binns. 286 pages. New York: The John Day Co.

THE schooner *Starlight*, seven days out of Boston, was struggling in the midst of a hurricane guided by her sleepless master, John Fleming, on deck. Below, Eleanor, his bride of a few days, was taking refuge in the arms of his only passenger. One would suppose this situation a dramatic one enough for a novel, but it is not all. With the subsiding of the storm, both lover and husband are found dead, how is not known. This leaves Eleanor at the mercy of the elements and the lustful Second Mate.

On such a quadrangle of a woman and three men is hung this story of the sea, fully as entertaining, and somewhat spicier, than the average sea story.

Felix Reisenberg will be remembered as the author of *East Side West Side*, a novel of New York City, as well as a number of novels dealing with the sea.

BISMARCK AND MUSSOLINI: A Study of the Will to Power, by General Charles H. Sherrill. Illustrated. 304 pages. New York: Houghton Mifflin Co. \$3.50.

GENERAL Sherrill notes in his foreword to this comparison of two outstanding examples of the will to power that the book went to press after Mussolini had been Prime Minister of Italy eight years and three months. Bismarck became Chancellor October 8, 1862, and on January 18, 1871, eight years and three months later, "his efforts were crowned" by the

proclamation of the German Empire at Versailles. This period is longer than that of any President of the United States.

Twenty-five episodes in the life of the great German and the same number in the life of the great Italian are set forth for comparison, based on documents, memoirs, and personal contacts. The author, it can easily be seen, is an admirer of both men, and perhaps this sometimes colors his critical judgment, but he writes with such enthusiasm and charm that one is compelled to admire the result.

The idea for the comparison, according to the book's jacket, came about in a most natural fashion. The author met Mussolini in 1923. Chancing to speak to him of Bismarck, he was struck by the Italian's knowledge of the German. This fact bracketed the two statesmen in the author's mind, and later germinated into the present book.

READINGS IN ART APPRECIATION: Great Artists and Their Works by Great Authors, by Alfred Mansfield Brooks. Illustrated. 290 pages. Boston: Marshall Jones & Co. \$2.50.

THIS book is based on a unique and twofold idea: First, to make various views of art compactly accessible; the views of men who have felt strongly and thought clearly about it. And, second, to present a series of brilliant descriptions of famous examples of architecture, sculpture and painting by novelists, essayists, historians, poets as well as professed critics; the living as well as the dead. Here are the things one would like to be able to say, but which seldom are said, because of the limitations of most men in such matters. By reading these quotations, one is inspired almost as much as by the original work of art. And then, too, there are the 16 beautiful reproductions of famous art works.

WEAVING THE SHORT STORY, by Douglas Bement. 285 pages. New York: Richard R. Smith. \$3.

BOOKS on how to write a short story are legion. They will always find a market, based on the shrewd psychology that people who would like to write short stories, but who either cannot or are too lazy, will read them. Reading a book on the short story, in other words, is a vicarious way of experiencing the actual writing of one.

But "Weaving the Short Story" is different in that it does not concentrate upon the rules and mechanics, but rather (and infinitely more important) it deals with imaginative equipment and that "something" which the writer is supposed to have to say. For, as the author says, "there are no rules or formulas of writing which will teach either an empty-headed person to think or a dumb person to speak."

The contents of the book are interestingly arranged, following the idea of the title. The loom is the writer, the warp is the substance of the story, and the woof is its form. An interesting and pertinent foreword by Edward J. O'Brien, famous compiler of annual short story anthologies, lends added value to the book.

Of the first volume of poetry by Fredericka Blankner, "All my Youth," to be published by Brentano's, and which will offer to her reading public for the first time all the author's poems on Italy (which comprise the opening section of the book), a special first edition of a limited number of copies will be printed for lovers of Italy in America. This "Italia" edition is dedicated to friendship between Italy and the United States.

This special edition, all the copies of which will be autographed by the author, is to be offered by subscription only and without profit to author or publisher, at one dollar the copy. Readers may obtain copies by writing to the Italian Historical Society, 113 West 42nd Street, New York. Copies will be assigned in the order in which the requests are received, and readers of ATLANTICA have been offered the privilege of sending in their subscriptions before the edition is completely subscribed.

Besides the many poems published for the first time in this volume, the collection contains about fifty poems published in as many magazines, and in numerous American and English anthologies. Several of the poems have also won prizes. Miss Blankner is well known to Italians here and in Italy for her many lectures on Italian affairs, as well as her many articles on Italian questions.



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WHY NEGLECT DANTE?

(Continued from page 259)

perennial skeptic, nor in the blandly blasphemous assertiveness of the all-knowing agnostic; no, Dante is neither a trifle, nor a knave; he treats of these sacred subjects with all the knowledge of a faithful believer, the earnestness of a prophet, and the intensity of an apostle.

NOW, we cannot pass unnoticed here the advantages that must accrue to us from the æsthetic side of this unique work. Dante has wrought into a magnificent canvas the teachings of faiths. Who is there that will not experience a new delight and a just pride upon beholding these faiths thus embellished, thus immortalized in a noble and grand work of Art? These venerable old faiths which we had been accustomed to consider in the abstract only and with a certain awe, become, as it were, transformed into new breathing realities, visible beauties that have figure and color and are instinct with life. We admire them more, and we delight in their contemplation, and we love them more, because they are thus brought closer to us. Like the angels of Fra Angelico and of Giotto, the three Nymphs of Dante's Purgatory, representing the theological virtues, are material shadows of spiritual realities—all things of beauty that delight and uplift the soul. How moving is the eloquence of art in the ornamentation of cathedrals and other public edifices of old Europe! He made his poem personify art. This is surely the one mission of art—to inspire us with love and reverence for all great and saving verities by giving them graceful and commanding forms, and a voice that speaks clearly and always and to all.

Sculptors have carved these faiths in marble on all the great architectural monuments of the Old World, painters limned them in the domes and upon the walls of imposing churches and grave council halls, and Dante, the best of artists, has written them in characters bold and ineffaceable upon the minds and hearts of all Christendom. Dante has written a song for all Christianity; let others write its laws.

This, then, is one reason for you not to neglect Dante; to ascertain the faiths of religion and philosophy, the truths of science and of faith hand in hand, dressed in the dazzling splendor of poetic garb, and to hear them sing in harmonious accord to the tuneful measures of the poet's lyre.

It is certain that any work of art, in order to live, must possess the essential properties of the beautiful. It must please and always last. And for this it must have variety with symmetry of parts, lucidity of order, or an easy perceptibility of its harmonious arrangements, and, finally, moral tone. All these qualities Dante's "Divine Comedy" possesses in an eminent degree, and hence it is a most perfect work of literary art. It was the aim of scholasticism to establish the harmony between faith and reason. Likewise, it was the purpose (and it is still one of the characteristic merits) of the "Divine Comedy" to establish an alliance between faith and beauty, between scholasticism and poetry. It is easy and interesting to notice how artfully the poet lends wings to the oft-ponderous questions of the schools.

LET it not be said, then, that there is no such thing as didactic poetry. The best

proof of the contrary is the existence of the "Divine Comedy." Is not beauty the splendor of truth? No one can doubt that the "Divine Comedy" is poetry. Read any page and you will find it aglow with passion and with imagery. To prove that the poem is didactic, nothing need be added after what has been hereinbefore stated.

ANOTHER reason why we should not neglect Dante is that he teaches the value of imagery. All poetry does this. "Childe Harold" is a nice expose of imagination; it has all the exquisite fineness of a cameo; but Dante's pilgrimage transcends all other efforts of creative imagination; it has all the grandeur and variety of a splendid mosaic. Dante will help us to train our imagination, will teach us how to conjure up fancies, how to clothe a subject in something else besides the nakedness of a simple definition or the indispensable swaddlings of philosophic demonstration. To think correctly is one thing; it is the triumph of reason; to think correctly and beautifully is another; it is the triumph of the allied forces of reason and imagination.

Practical people of a practical age, we are apt to undervalue the merits of the ornamentation of thought and to cast forth our thought as correct, but as unadorned as the multiplication table. It is generally accounted the predominant fault of young writers to be too imaginative, too figurative in their style. This may be so in other countries but not here; and were it so here, and where it is so, the reading of Dante will teach the right and judicious use of this excellent faculty; for Dante's imagina-

tion is not *la folle du logis*, the clown of his intellectual household, but it is always docile to the direction of reason.

That Dante could be so highly imaginative and yet so deeply didactic is a proof of his rare genius. We have seen that in his "Divine Comedy" he portrays all kinds of faiths and that he is always soundly moral; that his intellect is vigorous and his will power correct; we further shall find that his imagination is creative.

ONE critic has this to say of Dante's imagination: "Take that picture of the land of terror and gloom, with its hail and snow and roaring winds, with its grim and savage landscapes, its forests of gnarled trees, its burning plains and valleys of desolation, the whole overhung with clouds of inky blackness, rent and made lurid by jets of red light or by flickering tongues of flame ("Inferno"); or that second picture, as beautiful as the first is terrible, with its soft landscapes lying in peaceful loveliness beneath tender skies, with its verdant valleys and delightful groves, musical with the sweet singing of birds ("Purgatory"); or still again that third vision so dazzling that it hardly leaves a picture on the memory, but the effect of which is like that of heavenly melody or

the impression that comes upon a man standing at midnight upon the snowy summit of some Alpine mountain with his face upturned to the stars shining above him ("Paradiso")—in these pictures as in the countless details that go to make them up can be seen the power of Dante's imagination."

It is not enough to say that you have heard or read about Dante; we must come in personal contact with his written page. It is this personal perusal that will stir us, move us, enlighten us, and fire us with enthusiasm. It is not, however, necessary to read all the book. We shall find Dante whole in one canto, and, with him, his age and the centuries that go before him.

It is perhaps because of its so finished perfection, of its so wonderful complexity, and of its so lofty moral tone that the "Divine Comedy" has remained the favorite of the intellectual elite. The poem is, moreover, so exquisite that only the trained taste can properly appreciate it. The work has not been popular, nor is it now, in spite of the wider diffusion of knowledge in our fast age. But in matters of religious, literary, or other art, the popular verdict, especially when there is question of a masterpiece, is not a reliable test of merit. With many the

glaring circus-poster or a bright chromo far outshines the Transfiguration of Raphael; and for many the material things of this earth are the only things worth while. But the force of a plea for the "Divine Comedy" need not rest upon easy demonstrations of the poor taste of those who love not Dante.

Suffice it to say that eagles love emeralds, kings adorn crowns with pearls, while swine prefer slop and mire, and sparrows, as the clown man said some years ago, "see their finish" in the event of a horseless age. Be ye eagles that soar higher even than Pegasus can mount, or sparrows that pick the dirt spurned by the proud hoof of the fabled horse of literary highways?

WHERE angels fear to tread the wise will not rush in. Students of Dante, in order not to be disappointed, must have a certain preparation. Their previous studies in literary criticism must have so far perfected their taste, and their acquaintance with the history of Dante's epoch and with the chief tenets of scholasticism must have so far progressed as to qualify them for admission among those scholars who alone can read or will read and appreciate Dante.

The good, as we conceive it in Dante, is happiness for all, and for that reason the famous epic will live eternally.

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EUROPE AND THE UNITED STATES

(Continued from page 249)

6.6 of their total exports (average 1926-1929). The significant fact is that this percentage is now 26.9% higher than in 1913 when it stood at 5.2%. This is all the more surprising when we remember that European re-export trade has declined very considerably, the United States now purchasing from the original producing markets more than they formerly purchased from European warehouses and free ports.

The United States heads the list of foreign customers of Great Britain and comes second on the list as regards Italy and Greece.

EUROPE is, indeed, well aware of the high purchasing power of the American market; she knows and appreciates the American policy of fostering and increasing the consuming power of the masses; and she naturally regrets that high protective duties on many imports have prevented America's foreign purchases, more especially of manufactured goods, from increasing to an extent proportionate to the increased purchasing power of the American people.

But if the United States affords an outlet of prime importance for Europe, the importance of the European market for American exports is even more apparent. It is indeed true that the 75% of American exports taken by Europe at the beginning of the century has now fallen to less than 50%, but the fact remains that Europe, by taking nearly 47% of American exports, continues to be America's best customer. Europe purchased nearly a billion dollars' worth of American goods in 1900 and an annual average of over two and one third billion in the last few years. From 1910-14 to 1926-29 European purchases in the United States have increased by an annual average of nearly one billion dollars, an increase double that of American purchases in Europe during the same period.

And now we come to the most significant fact; the United States are more important to Europe as a source of supplies than as an export market; on the other hand Europe is more important to America as an export market than as a source of supplies. This is all

the more significant when we bear in mind the make-up of American exports, and more especially of those sent to Europe. Large as is her home market, America exports 10% of her domestic production. Moreover, the percentage of finished manufactures (exclusive of manufactured foodstuffs) exported from the United States has steadily increased since the beginning of the century, and for some industries the ratio between exports and production is now high: motorcycles 54%, typewriters 40%, sewing machines 25%, printing presses 24%, agricultural machinery 23%, locomotives 22%.

Under these conditions, is the present level of protection still so essential to American industry? Would not the present outflow of manufactures be increased if a corresponding inflow of imports were to raise foreign purchasing power?

All this does not detract from the importance of agriculture in the trade relations between the two Continents. I need only point to the fact that the United States exported in 1929 54.8% of their cotton crop and 18% of their wheat and that nearly 80% of American exports of these two staples were taken by the European markets. On the other hand, some European countries placed a notable percentage of their agricultural exports in the United States.

We are all convinced of the importance of agriculture as a factor in determining a well or ill balanced international economic situation, more especially as between Europe and America. One of the urgent problems of the day is that of disposing of existing wheat stocks at prices which shall not spell ruin. The stocks are found pretty well everywhere, including the United States and Europe, and the price slump is there to show their depressing influence, an influence all the more notable when we remember that stocks represent only a relatively small percentage of total production.

WE are all aware of the great difficulties under which some of the South Eastern countries of Europe are laboring as a result of

low prices and surplus stocks of cereals, chiefly wheat. Their case offers a typical example of a problem comparatively small as regards the amounts involved, yet important in its reactions and difficult to solve.

Whatever the ultimate solution may be it should not seriously affect the United States as the total cereal exports of the South Eastern countries of Europe to other European centers only amount to about 10% of the latter's imports; Europe remains the largest wheat importing market of the world.

LET us here consider only the economic aspects of the question of interallied war debts.

If it be logical to enquire how and for how long the United States will be able to go on reinvesting the growing sums due them from all foreign sources, it is also logical to consider the solutions susceptible of reducing the great incognita to more modest proportions. We have seen that in the years 1923-29 net exports of American long and short term capital amounted to 3,288 millions; during those same years war debt receipts (principal and interest) amounted to 1,443 millions, or over 40% of the amount.

I do not mean to imply that without the above amount of war debt receipts the net exports of capital would have been cut by an equal amount, I only say that one of the debit items of the balance of payments would have been reduced and I assume that most likely the reduction would have fallen upon the net movement of capital, since this is the most flexible of all the items.

I do not know what importance should be attached to the argument that interallied debts represent only a small percentage of the value of American production, or of the trade balance, or of the American balance of payments, and that their effect on the American economic situation is therefore inconsiderable. However this may be, they undoubtedly exercise a very notable influence on the economic situation of Europe and more especially of certain European countries.

As I have already said, I do not intend to express an opinion on the

matter here, and I am well aware of the difficulties and delicate nature of the problem.

Now I would be bold to say that public opinion in America undervalues repercussions of the problem of interallied debts, while perhaps European public opinion tends to make them responsible for consequences of all sorts. However this may be, it is certain that in Europe interallied debts have a depressing effect which goes far beyond the amounts involved, entailing economic as well as psychological reactions.

Resistance to Crises

THE wave of economic depression the world over has not yet subsided: we are still struggling to find a way out of the present abnormal situation, and this makes it particularly difficult for us to form a general and definite opinion on the resistance of the various economic systems to depression.

Later studies will certainly throw some light on this far-reaching problem. At the present stage, and within the limits of these notes, I can only say that the spread of the depression to all countries, both rich and poor, agricultural and industrial, creditor and debtor, is a further proof of the interdependence which binds all the markets of the world into one structure, superimposing itself upon racial, political and even geographical divisions.

Market Interdependence, With Special Reference to the European and American Markets

America's economic structure has been profoundly modified during the first thirty years of the present century and the reactions due to these changes have been felt not only in the economic but also in the social field. There was a time when the United States practically exported only raw materials and foodstuffs, a condition resulting in a strong sense of economic indepen-

dence. At the present time the United States import enormous quantities of raw materials for their industries and foodstuffs for the needs of their population; on the other hand, they are under the necessity of finding an outlet for their industrial production, a task increasingly difficult in a world in which national industrialization is steadily developing. The upshot of all this is the creation of an ever greater degree of international interdependence, which finds an eloquent expression in the figures of the American balance of payments. Dealings with foreign countries in goods, services, and capital are now entered both on the credit and debit sides of that balance sheet for the enormous total of nearly \$10,000,000,000.

The self-sufficiency of other times was not the least of the causes which led the United States to take practically no interest in customs policies and in foreign politics. But as the character of their foreign trade gradually changed the interest of the American people in all matters affecting export markets and sources of supply has become ever keener and now prevails, at least in practice, over the former ideals of economic and political isolation. The vague distrust of growing international relations which still exists in large spheres of American public opinion vainly tries to withstand the growth of a general policy more in keeping with the functions of a great world power and with the privileges and responsibilities attached thereto. No resistance can indeed prevent the application, in due course of time, of the great historic law by which steady economic and scientific progress inevitably leads to the growing interdependence of the several markets, interdependence all the more markedly unavoidable when long term debit and credit relations exist between the several markets. The United States are creditors of other countries to the extent between \$15,000,000,000 and \$20,000,000,000, and this is enough to de-

termine their place in world economy.

Conclusion

THE remarks which it has been my privilege to submit to your attention can be summarized under the following headings:

1—The splendid development of the American economic structure with its repercussions on the world position of the United States and, internally, on her standard of living.

2—The strides Europe is making, after the shock of the war, to recover her former position and the possibilities of improvement that still lie open to her, owing to her unabated vitality.

3—Certain basic situations such as natural resources, size of the market, density of population, etc., explain and justify existing differences in economic structure, systems of production, wage levels, etc., not only as between the two continents, but also as between different European countries.

4—The enormous importance of the commercial and the financial relations between the two areas and the interest America has in a quick recovery of European purchasing power.

5—The extension of the present depression is such that recovery cannot be secured by the action of any single nation or any single continent. Recovery will be rapid and effective in the degree in which—apart from transitory measures called for by the urgent needs of the several nations—the free play of international economic forces is once more left free to secure a more stable equilibrium between the available supplies of goods, capital, and men.

I am confident that the seed whence will spring a more intimate collaboration between Europe and the United States could not be sown in a more fertile soil than that provided by our International Chamber of Commerce.

TOPICS OF THE MONTH

(Continued from Page 246)

structive action.

The United States must play a decisive role at the 1932 conference if that conference is to achieve the aims for which it is called. That President Hoover understands this is evidenced by his insistence on arms reduction at the recent convention of the International Chamber of Commerce and now by the mission of his Secretary of State to the leading countries of Europe.

*—

OUR BUSINESS DIAGNOSTICIANS

UNLESS the *ex cathedra* pronouncements of bankers, corporation heads and spokesmen of Wall Street improve, there is danger that big business may lose its halo in this country. As a sample of the type of fishing in which our moguls of industry are engaged these days we turn to President J. A. Farrell, of the U. S. Steel Corporation, the traditional barometer of American affairs.

Addressing the National Foreign Trade Council recently, Mr. Farrell gave several reasons for the present depression, one of which strikes us as most original. He said: "Because 13,000,000 immigrants came from abroad in the decade preceding the war, we should not overlook the part the United States is playing in carrying a large burden of Europe's unemployment."

The naivety of this assertion is appalling. It comes in bad taste from the head of an industry which more than any other owes its growth largely to labor from abroad. It is true that if these people had stayed at home we should have no unemployment. That needs no special proof. But it is also true that these people were

with us in time of prosperity and played no small part in creating that prosperity.

That the depression has greatly lowered the stock of our business diagnosticians there can be no doubt. But the fault is not with the depression. It is rather with such balderdash as this which business leaders have been uttering in volumes since the depression began.

*—

FORMING A BLOC

IN Providence, the Italian members of the City Council have organized into a bloc, to promote, ostensibly, the political interests of the Italian minority in that city. Off hand, it would seem that this is an ill-advised move, and on general principles we should be opposed to it from a civic standpoint.

But in Providence, as elsewhere, there is a tendency among those in power to exclude from office, or from positions of authority, Americans of recent origin, and in New England especially, those who are not of pioneer stock. This encourages measures of racial defense. In Rhode Island it encouraged the formation of a French-Canadian bloc and a Catholic bloc. The idea is to secure a square deal.

"Forming a bloc," writes the editor of the *ITALIAN ECHO* of that State, "is not the ideal way of doing things, but there is little idealism in politics. It is easy to theorize prettily when one is on top, but for one at the bottom the end frequently justified the means. A bloc may lead to the emancipation of the 90,000 Italians in this State who have too meekly obeyed the dictates of those whose only virtue was, apparently, that they came here first."

Old stock Americans might prevent such attitudes as these by treating all citizens alike, in politics as in all other fields of American life.

*—

ITALIAN COLLEGE GRADUATES

IT is gratifying to see so many young men and women of Italian blood in the list of graduates now appearing in the daily press of this country. While the number in proportion to population is still small, it is increasing from year to year, and this augurs well for the group.

One thing Italians in America need, and that is genuine leadership with a social viewpoint which can lead the masses of our people into the fullness of American life. For this leadership we must look to the youth coming out of college—the second and third generation of Italian Americans who, building on the solid foundations of their immigrant fathers, can add their share to the contribution of Italy to America.

These young men and women will encounter many obstacles, suffer a certain prejudice which unfortunately does exist, but compared with what their fathers went through their path is relatively smooth. They have a better chance of being judged on their merits than their predecessors have had. America will accept them with greater liberality. They will understand America better.

If this promising human material can impress upon the American scene the cultural character of the great race from which it springs, giving in the measure in which it receives, serving unselfishly and wisely, it will have justified the hopes of the country whose opportunities it has capitalized.

THE CHARM OF THE LAKE GARDA REGION

(Continued from page 262)

to the exceptional climate of the region, where neither heat nor cold, humidity nor wind, attain a degree such as to render a sojourn there unpleasant. The valley which opens up to the north of Garda may be considered as a great square, open to the south and closed on all other sides. To the east, one finds Baldo and Stiva, separated from the gorge of Loppio which descends to less than three hundred meters above sea level; to the west one sees Rocchetta and Tombio, with the ridge of Tenno; and to the

north there is Biaina and its steep spur, on which the ruins of the Castel d'Arco stand guard over the splendid expanse of Garda. The characteristics of the land formation and configuration seem to have been made especially to gather in the plain the mild air which the mirror of the lake warms in the winter and refreshes in the summer; and thus there is formed that medium climate, far from extremes, so favorable to those who must needs be careful of their health. And so it is that Riva, every win-

ter, sees its hotels filled by people seeking distraction or comfort in this little paradise. The city is soon visited. The beautiful church of the Inviolata on the Arco road, the miniature art-gallery which the poet Andrea Maffei gathered for his friend Lutti, and a few other attractions, is all it has to offer; but its landscape is incomparable, the surroundings, especially the Ponale road, are interesting indeed and the whole region is favored by Nature, who has lavished upon it her most wonderful gifts.

DOES DEPRESSION AFFECT ART?

(Continued from page 264)

training, he suddenly realized that he had actually reached somewhere with his landscape painting; that, in other words, he had done something new unconsciously.

This sensitive, eager, nervous and never-wholly-inactive young artist has a "philosophy of art" that is quite simple. "You simply work hard, and if you have anything in you it will come out. You should fall in love with your art, make it the most important thing in

your life, and let nothing interfere with it." Alfredo Crimi is not married, which relieves his mind of many things, yet he does not condemn an artist's marrying. In fact, he says, it is often advantageous in that it provides a spur, a sort of combined praise and encouragement, without which many artists do not do their best work.

Behind Crimi, of course, there is that heritage of craftsmanship that is so typical of his race. The Italian takes

great pride in what he does, especially manually and professionally, and he does not hesitate to show his handiwork unblushingly to all and sundry, confident as he is of its quality. There is something profound in this thought, when one considers that it may lie at the bottom of the reasons why such a large proportion of second-generation Italian-Americans have attained the success they have in the professions and in the manual arts in America.

ITALIAN EDUCATORS IN EARLY AMERICAN DAYS

(Continued from page 256)

Languages at Brown University, a post he soon relinquished, however, in order to enter the field of medicine, in which he acquired national fame. About the same time Vincenzo Botta, who had come to the United States in order to investigate the American public school system, was asked to fill the chair of Italian in the University of the City of New York. Botta was not only an excellent teacher, but also an accomplished scholar and writer. Among the many works

which he published, the most noteworthy perhaps are his *Discourses on the Life, Character and Policy of Cavour*, his *Dante as Philosopher, Patriot and Poet*, and his *Historical Account of Modern Philosophy in Italy*.

In view of what has been said, it will be easily seen that the contribution made by the early teachers of Italian to American education was indeed very extensive and of the utmost value. They imparted to the students of America a

knowledge of one of the most beautiful languages of Europe; they brought within their reach one of the richest and most inspiring literatures in the world; and they created and fostered among the people of this country a keen and permanent interest in Italian culture and civilization, which was destined to exert a remarkable influence on practically every American poet and prose writer from Washington Irving to James Russell Lowell and Marion Crawford.

The Italians in the United States

(Readers Are Invited to Send in Items of Real Worth for Possible Use in These Columns. Photographs Will Also Be Welcome)

ALABAMA

According to the recent census, of the children of foreign parents born in Birmingham last year, 5,867, those of Italian parentage, numbering 1,418, exceeded those of any other nationality.

CALIFORNIA

At a recent meeting of the contributing members of the Italian School Association of San Francisco, the following new officers were elected: the Royal Italian Consul General, pres.; Gr. Uff. Ettore Patrizi, honorary pres.; Directors: Atty. S. Andriano, F. Bertolotti, Elda Granelli, Cav. Uff. R. Paganini, G. Peschiera, J. Raggio, A. Tommasini, A. Tudoni, and Atty. A. Zirpoli.

The Continental Share Corporation, with offices in Sacramento, Seattle, Los Angeles and San Francisco, recently appointed T. L. Giammugnani of Sacramento as its Vice President and General Manager. Mr. Giammugnani was formerly manager of the Sacramento office of the Italian Bond and Share Corp.

Gr. Uff. Armando Pedrini has been made a member of the Advisory Board of the Bank of America, the other two members being James Bacigalupi and P. C. Hale. The Advisory Board takes the place of M. L. Giannini, which was formerly occupied by the financial giant, A. P. Giannini. Mr. Pedrini is a vice-president and a member of the Board of Directors of the Bank of America and of the Transamerica, as well as President of the Corporation of America and of the Transamerica Service Co.

Rev. Oreste Trinchieri of San Francisco has been made a Chevalier of the Crown of Italy, the honor being extended to him at a banquet given in his honor.

The Italian colony of Stockton recently gave a banquet in honor of Dr. J. V. Craviotto on the occasion of his being made a Chevalier of the Crown of Italy.

Gr. Uff. Ettore Patrizi, publisher of "L'Italia" of San Francisco, recently spoke before the Palo Alto section of the American Association of University Women on present-day Italy.

Under the auspices of the Federation of Italian Societies, Prof. Giuseppe Facci, secretary of the Italian Chamber of Commerce of San Francisco, recently spoke at Fugazi Hall on international economic problems.

CONNECTICUT

Romano Umberto, of Hartford, recently won the first prize of \$200 in the contest held under the auspices of the Connecticut Academy of Fine Arts, with his painting, "Dorothea."

A Lockwood scholarship in piano-playing and singing has been won by Mercedes De A. Pitta, of New Bedford, Mass., it was announced recently by the Yale School of Music.

Salvatore De Maio, of New Haven, winner of the Prix de Rome prize at Yale in 1930, was recently presented to the King and Queen of Italy. The prize consisted of \$8000 in cash, free passage to Europe, free studio accommodation, membership in the Grand Central Galleries, and tuition under the best teachers in Rome. He won the prize by his interpretation of the Descent from the Cross, a painting now in the Grand Central Galleries. Mr. Da Maio is 21 years old.

Anthony Arpaia, New Haven attorney, was recently named Deputy Judge of the East Haven Court in that city.

First prize of \$100 in a scholastic contest held in Hartford by the Rotary Club recently was won by Miss Pauline Carbone of Bulkeley High School.

Dr. Louis M. D'Esopo, of Hartford, has been appointed to the medical faculty of Yale University. Dr. D'Esopo was graduated from Trinity College in 1914 and from the Yale School of Medicine in 1928.

Daniel A. Guerriero and Rocco J. Sagarino, of Hartford, have been appointed by Mayor Batterson to the Welfare Commission, beginning June 15th. The former's term expires in December, 1931, and the latter's in December, 1932.

Among the fellowships recently announced by Yale University was that of Richard Francis Mezzotero, of Portland, Maine, for studies in Italian.

Attorney Philip Troup, recently appointed City Court Judge in New Haven, was given a banquet last month by his friends. Representative Pietro Diana was chairman of the committee on arrangements.

The Sons of Italy Club of New Haven, with an enrollment of more than 800 members, gave a private party last month at the Sons of Italy Hall in that city, arranged by Mr. D'Errico.

The Sheriff of Fairfield County recently appointed Antonio Abriola, of Bridgeport, as one of his deputy sher-

iffs. Mr. Abriola was a deputy sheriff in the same county 20 years ago.

The retirement of Paul Russo, of New Haven, from the private banking business recently occasioned an editorial in the "New Haven Register." Mr. Russo came to this country in 1869 and worked his way through Yale Law School.

DISTRICT OF COLUMBIA

Italy's efforts, in the field of national social relations, to stabilize her industrial and agricultural production, were described recently by Olivia Rossetti Agresti of Rome, noted Italian woman economist and only woman delegate to the International Chamber of Commerce Congress in Washington. The address was broadcast by the Columbia Broadcasting System.

The members of the United States Supreme Court have praised the bust of the late Chief Justice William H. Taft made by the noted Italian sculptor, Edgardo Simone. The bust is to be cast in bronze and placed in the Supreme Court Building this month.

Comm. Alberto Alfani recently gave a talk on "The City of Florence" at the last meeting of the season of the Italy America Society of Washington at the Mayflower Hotel. Comm. Alfani was formerly Secretary attached to the Italian Embassy at Washington.

An exposition of the paintings of Michele Califano, Italian painter now at the head of an art school in New York, was recently held at the Okie Gallery in Washington.

GEORGIA

George F. Longino, of Atlanta, recently took the oath of office as County Commissioner to succeed the late Edward Inman.

ILLINOIS

Mayor Anton Cermak, of Chicago, has appointed Attorney Michael Rosinia to the office of City Prosecutor of Chicago. In recognition of his appointment, the Justinian Society of Italian lawyers of Chicago gave a luncheon in his honor, with Attorney John B. Meccia, president, acting as toastmaster.

Costantino Vitello, president of the Italo-American National Union of Chicago, has been made a Chevalier of the Crown of Italy. Other Chicagoans who recently received the same honor

include Charles Hacket, tenor of the Chicago Civic Opera, John Lavecchia, photographer, and Vincenzo Formusa, treasurer of the Italian Chamber of Commerce of Chicago. In addition, Giovanni Rigali has been made a Commendatore in the same order, and Cav. Alessandro Mastrovalerio and Cav. Oscar Durante, publishers of Italian newspapers in Chicago, have been made Cavalieri Ufficiali.

Mr. Jasper St. Angel, who recently ran for Mayor, of Rockford, was given a banquet by his friends in that city.

Miss Edith Ferrara, champion woman discus thrower in this country, will probably take part in the sports olympiad to be held in Chicago in 1931 for the World's Fair.

John Vacca, member of the executive committee of the Italian-American Regular Democratic organization of Cook County, has been made Superintendent of Chicago for the tenth district.

Through the initiative of Dr. Genaro Albachiara, instructor of Italian at Crane College in Chicago, an Italian night was held there last month, at which the Italian Consul for Chicago, Dr. Castruccio, and Judge Francis Borelli, were present.

The two Italian weeklies of Rockford, "La Luce Italo-Americana," and "La Nuova Luce," have merged and will henceforth appear as "La Voce Italo-Americano."

The Italian Women's Club of Chicago, of which Mrs. Soravia is president, gave its annual banquet and ball last month at the Congress Hotel in that city.

Beginning June 11th, the Chicago Courier Publishing Co. will publish in that city the "Corriere di Chicago," an 8-page Italian-American weekly to be issued every Thursday. Luigi Carnovale will be editor of the new paper.

Dr. Giuseppe Damiani recently spoke of the care of the health at a meeting of the Circolo Italiano of Chicago at the Chicago Commons settlement house. Tenor Angelo Ciaravella sang after the lecture, followed by the presentation of a play directed by Eduardo De Pascale.

INDIANA

H. P. Giorgio has been elected president of the Students' Activities Council of the University of Notre Dame. This is one of the most influential offices on the campus.

The following officers were chosen to head the Circolo Italiano of the University of Notre Dame for the coming year: Leo Schiavone, president; Salvatore Bontempo, secretary; A. Sferra, treasurer; Edoardo Marolla, historian.

Salvatore Bontempo, formerly president of the Circolo Italiano, has been elected president for the coming year of the New Jersey Club of the University of Notre Dame. At the same time, S. Adonizio was elected treasurer.

Leo Schiavone has been elected president of the Boston Club of the University of Notre Dame for the coming year. He was also elected to the presidency of the Circolo Italiano for the coming year.

Rev. Charles L. O'Donnell, president of the University of Notre Dame, has been made a Chevalier of the Crown of Italy. There are about 150 Italian-American students from all parts of the country at Notre Dame.

IOWA

Few Italians in this country have had as interesting and adventurous a career as George Alexander Minetty of the Tri-City area in Iowa. Born in San Giorgio Canavese, Italy, in 1868, he attended the National College at Ivrea, Italy, for three years, later going to the Military Academy at Pisa, which corresponds to our West Point. He graduated as a lieutenant in 1886, served in Africa, and then came to New York in 1888. Moving westward, he worked for a time at Springfield, Ill., and then, in 1889, he joined the U. S. Army at Chicago. For fifteen years he served in the army artillery, during which time he fought against the Yaqui Indians in the Southwest, did police work guarding the claims of gold prospectors along the Columbia River near the Canadian line, saw active service in Cuba during the Spanish-American War, was in the Philippines during the Philippine insurrection, and in China during the Boxer rebellion. Retiring to private life in 1904, he married in 1914, and later he served in the World War as an inspector of military equipment with a rank of reserve captain of the Ordinance Department Corps. At present he is head of the Sons of Italy for Iowa, the local agent for the Italian Consul in Chicago, a steamship ticket agent, notary public, and an American citizen.

LOUISIANA

The Virgilian Society, composed of Italian professional men and women, has been formed in New Orleans under the guidance of Attorney George Piazza. The officers for the year 1931 are: George Piazza, pres.; Dr. Frank L. Loria, vice-pres.; Attorney D. Thomas Salsiccia, sec.; and Dr. Peter Graffagnini, treas.

Ernesto P. Ferrata, son of the late composer, Dr. Giuseppe Ferrata, of New Orleans, has won the 25th annual music scholarship awarded by the New Orleans Philharmonic Society. Mr. Ferrata, who recently won 2nd prize in a radio contest, is at present in New York.

Ted R. Liuzza, radio announcer of Station WSMB of New Orleans, was recently presented a loving cup at a reception given in his honor by friends.

Under the auspices of the Dante Alighieri Society of New Orleans, Dr. Merendino of that city recently delivered a lecture on "Sicily Through the Ages" at the Unione Italiana club-house.

MARYLAND

Among the graduates of the United States Naval Academy at Annapolis last month were five Italians: Peter M. Gaviglio of San Francisco, Cal.; Austin R. Brunelli of Van Houten, New Mexico; Reid P. Fiala of Brooklyn, N. Y.; Ignatius N. Tripi of Brooklyn, N. Y.; and Vincent J. Meola of Providence, R. I.

H. E. Nobile Giacomo De Martino, Italian Ambassador to the United States, who recently returned from a short trip to Italy, was the guest of honor on June 11th at a banquet given by the Intercollegiate Italian Club at the Southern Hotel in Baltimore.

MASSACHUSETTS

Over 1100 guests, including the Governor of Massachusetts and other distinguished persons, attended the testimonial dinner held at the Statler Hotel in Boston last month in honor of Chev. Vincent Brogna, Grand Venerable of the Order Sons of Italy for Massachusetts. The speakers included Governor Ely, Michael A. Fredo, Assistant Grand Venerable, Comm. Pio Margotti, Italian Consul General, Giovanni DiSilvestro, Supreme Venerable of the Sons of Italy, Acting Mayor McGrath of Boston and Monsignor R. J. Haberlin, Vicar-General of the Archdiocese of Boston.

Chev. John Cifrino of Boston recently returned from a short stay in Italy, where he visited his native town in Salerno and where, in the Vatican City, he was granted a private audience by His Holiness Pope Pius XI.

More than 2500 persons attended the benefit performance in aid of the Home for Italian Children at the Boston Opera House on May 28th. An executive committee headed by Miss Luisa De Ferrari handled the affair, and Joseph J. Carbone directed the rehearsals for the performance.

The West Roxbury Citizens' Association recently elected Henry A. Sasserno its president. Mr. Sasserno was formerly instructor at Harvard University and is now with the Boston office of Hornblower & Weeks. The Association, 37 years old, comprises more than 800 active members.

Mayor Andrew A. Casassa of Revere has announced the appointment of Attorney Charles Lombardi as a member of the Revere License Commission. Mr. Lombardi is the first Italo-American to be named to such a position in that city. The Commission comprises five members.

Dr. Joseph Santosuosso of Boston is being spoken of as a likely candidate for the office of Supreme Chief Ranger of the Foresters of America. Dr. Santosuosso, formerly Chief Ranger of the order in Massachusetts, now holds the office of Supreme Recording Secretary, to which he was elected at last year's national convention. This year's annual convention, at which elections will be held, will take place in Boston next August.

Pierino Di Blasio, 25, of Somerville, a graduate of the New England Con-

servatory of Music, recently took first prize in the violin class at the New England music contest of the National Federation of Music Clubs in Providence.

The Association of Foreign Language Newspaper Publishers was formed recently at the Hotel Statler at Boston by a group of foreign language newspaper publishers in New England. Gino Santella of the "Corriere del Connecticut" was elected vice-president, and James V. Donnaruma of the "Gazzetta del Massachusetts" was elected one of the five members of the Board of Directors. Others present included Alexander Bevilacqua and P. Gus Morelli of the "Italian Echo" of Providence, R. I.

A testimonial dinner and dance was tendered recently at the Hotel Bradford to Joseph V. Moreschi of Quincy, General President of the International Hod Carriers, Building and Common Laborers' Union of America, who has been chosen by the American Federation of Labor as its delegate to the British Trades Union Congress in London next August. More than 600 people were present.

MICHIGAN

Caesar J. Scavarda, 32-year-old Italian-American and a native of Bessemer, has been named City Manager of the city of Flint. Mr. Scavarada joined the State Police shortly after the war and soon became a first Captain. In 1927 he was made Chief of Police in Flint. This office will still be in his power, inasmuch as the City Manager has full control of the Department of Public Security. The population of Flint is over 100,000.

The Esperia Club of Detroit held its 10th annual ball in that city on May 15th, the proceeds being used for the needy Italians of Detroit.

Atty. Cav. Uff. Joseph T. Schiappacasse, for the past two years a member of the Detroit City Plan Commission (composed of nine members) has been elected unanimously Chairman of the Commission.

The Italian Lawyers' Club of Detroit recently tendered a banquet in honor of Ignace Capizzi, Assistant Attorney General and Cosimo Minardo, Assistant Prosecuting Attorney, at the Book-Cadillac Hotel with over 150 guests attending. Attorney Valenti, president of the club, introduced Judge Gadola of Flint, who acted as toastmaster.

Nicola Falcone is the director of the University of Michigan band. Leonardo Falcone, his brother, is the director of the Michigan State College band. Recently the former held a concert in Detroit in which his brother also joined in with his band. Both brothers came to America in 1915 and enrolled in the Department of Music at the University of Michigan. Nicola received his diploma as maestro in 1927, and straightway assumed the direction of his university's band. Leonardo received his diploma in 1926, and in 1928 he was called to direct Michi-

gan State College's band. Natives of Roseto Valfortore in the Province of Foggia, the two brothers studied under the renowned Italian band director, Donatelli.

MISSOURI

Scipione Guidi, formerly concert master of the New York Philharmonic Orchestra, has been engaged as assistant conductor and concert master of the St. Louis Symphony Orchestra for next season. Mr. Guidi, who is 46, and a native of Venice, is a graduate of the Milan Conservatory of Music. He had already achieved fame in Paris, London and other European cities when, in 1916, he came to this country.

The Italian-American Civic Association of Missouri was organized recently in St. Louis with the following officers: Carlo Laudicina, pres.; Angelo Bello, vice-pres.; Andrea Amato, treas.; Vittorio Brunelli, sec.; and Mariano Costa, A. La Marca, J. Lo Piparo, F. Reale Deville, Charles Bologna and Andreas Costa, directors.

NEW JERSEY

Dr. Raffaele Cantini has been elected president of the Plainfield Medical Society in that city. He was formerly head of the medicinal clinic at Muellenberg Hospital.

Representative Peter A. Cavicchia will be the guest of honor at a testimonial dinner June 21st at the Elks Club in Newark given by the Sons of Italy. Mr. Mancusi-Ungaro, Supreme Treasurer of the Order in New Jersey, is at the head of the committee on arrangements.

Judge Anthony F. Minisi of Newark spoke recently before the students of Irvington High School on the duties of the younger generation.

Some 400 persons attended a banquet recently given in Union City in honor of Antonio Capelli, former Police Commissioner, on the occasion of his 50th year with the Societa Unione e Fratellanza.

Among the Italians victorious at the recent primaries held in New Jersey were the following, running for assemblymen: Filippo A. Oliva, Daniele A. Caprio, A. Stanziale, Giacomo E. Goldier, Francesco Bucino, Giovanni Dolce and Giorgio Pellettieri.

Giuseppe Cirelli of Vineland, president of the Cumberland County Board of Taxation, was recently appointed a member of the Republican County Committee.

Frank Cozzoline of Newark was recently elected a member of the Board of Directors of the Social Service Bureau. He has been active in recreational and welfare work in that city for 18 years. Last year Mr. Cozzoline was elected vice president and social secretary of the Italian Welfare League of his city.

At a recent meeting of the Italian American Republican League of Hackensack, Dominick Marconi, Judge of

the Traffic Court, was elected president for the current year. Judge Filomeno Sansone, president for the past two terms, was elected honorary president by acclamation.

Riccardo La Guardia, brother of Congressman La Guardia of New York, was a candidate recently for Commissioner in Trenton.

Prof. Leonard Covello, head of the Department of Italian at De Witt Clinton High School in New York, and Vice President of the Italian Teachers' Association, delivered an address recently before the Dante Alighieri's Society in Jersey City on "The Future of the Italian Language in the United States."

The Italian Welfare League of Newark recently held a Charity Ball at the Elks Club to raise funds to enable it to continue its work. Mr. Humbert Berardi was chairman of the general committee in charge of the affair, which was supported by 18 different organizations.

Mr. Thomas Novia of Newark, who recently organized the Colonel Francis Vigo Post, American Legion in that city, has received a letter from the Department Adjutant of the New Jersey American Legion congratulating him on the choice of the name, as one of high historical significance. It will be recalled that ATLANTICA was among the first to reveal the exploits of this Italian hero of early American days.

We are glad to announce that
Mr. Thomas Novia
is ATLANTICA'S exclusive
agent for
Newark and Vicinity

NEW YORK CITY

The Parents' Magazine Medal for distinguished service in parental education was recently awarded to Angelo Patri, writer, lecturer and school principal, at the 10th annual dinner of the United Parents' Associations of New York City. Mr. Patri, in receiving the medal, was called "One of the country's leading educators of children and its leading educator of parents."

A committee of Italian and American publishers and men of letters has been formed to foster "a closer intellectual bond" between the two countries, and will meet this Fall in Rome with the congress of Italian publishers to outline plans. The group will have over 100 members, according to Ugo Cecchini, president of the administrative board of the Italian Book Lovers' Association. Judge Nicholas Albano of Newark has been named first vice president of the board, and other board members include Baldo Aquilano, Vincent D. Calenda, Dr. John Scavo, Basilio Basili, Joseph P. Shaw and Augusto Piccoli.

Professor Romano Guarnieri of Italy has been invited by Columbia University to hold courses this coming year at that institution, including one on the Italian language.

The Italy America Society will organize, for 1931-32, Italian "Conversazioni" for those among the members who speak Italian and who would like to hear an Italian lecture and practice the Italian language. The lectures will be held every Tuesday afternoon at the homes of members.

These "Conversazioni," which will inaugurate the activities of the Italy America Society, will be started by a lecture by Comm. Emanuele Grazzi, Royal Italian Consul General in New York, on Tuesday, November third.

Twenty-nine other lectures will follow. Among the speakers will be: Professor Angelo Lipari, professor of Italian at Yale University, Mr. Ettore Marroni, well-known Italian journalist, Mr. Cesare Sturani, who will also organize Italian musicales, Mr. Beniamino de Ritis, etc. Several ladies will also contribute to this course, among them, Mrs. Vincenzo Bellezza, Miss Armida Pisciotta, Mrs. Carla Bruno Averardi.

A special program was arranged for the monthly meeting of the Italian Teachers' Association at the Casa Italiana held on June 6th, which was also the annual "Circolo Day".

Columbia University has announced the following appointments to the New York Post-Graduate Medical School: Salvatore di Palma, assistant professor of gynecology; Charles J. Imperatori, professor of laryngology; Michael Osnato, professor of neurology; Amando Ferraro, assistant professor of neurology; Adolph G. De Sanctis, professor of pediatrics; and Herbert M. Bergamini, assistant clinical professor of traumatic surgery.

The last offering of the season of the Teatro D'Arte at the Little Theatre last month was a three-act comedy by Dario Niccodemi "L'Alba, il Giorno, la Notte" (The Dawn, the Day, the Night), preceded by a one-act comedy by Felice Cavallotti, "Il cantico dei cantici" (The Song of Songs). Mr. Giuseppe Sterni, director of the Teatro D'Arte, also had the leading role. This play closed the second season of the new venture, which has presented a dozen plays since its inception on Oct. 26, 1930, and which, thanks to Mr. Sterni's efforts, is on the way toward becoming a permanent Italian Theatre in New York City.

More than 700 outstanding Italians of New York gathered at the Hotel Biltmore last month for a banquet in honor of Comm. Gaetano Clemente, the successful New York builder. Among the speakers were Judge J. J. Freschi, Comm. Emanuele Grazzi, Italian Consul General, Monsignor Giuseppe Cafuzzi, Father Pettini, Supreme Court Justice Salvatore Cotillo, Edward Corsi, Generoso Pope and Onorio Ruotolo. The committee in charge of the affair was composed of Fred Cincotti, chairman, A. Mercaldi, A. Sorge, R. Paolella, and L. V. Fucci.

Captain Ugo V. d'Annunzio, president of Isotta-Fraschini Motors, Inc., and son of the Italian poet, has been elected president of the Dayton Airplane Engine Company.

A reception aboard the "Conte Grande" of the Lloyd Sabauda line was held last month by the Italian Welfare League of New York, whose president

is Mrs. Lionello Perera. The receipts of this and other affairs of the League are used to further its welfare work among the Italians of New York.

The Elks Club in Brooklyn was the scene last month of a banquet held in honor of Nicola Selvaggi, Assistant District Attorney, and Pietro Brancato and Giuseppe Ruggieri, Deputy Attorney Generals. Michael Laura, Deputy Commissioner of Sanitation, acted as toastmaster.

Mr. Filippo Spinelli has been made a Chevalier of the Crown of Italy.

Judge John J. Freschi, appointed not long ago to the General Sessions court by Governor Roosevelt, was recently the recipient of a rosewood plaque containing the coat of arms of the Alpha Phi Delta Fraternity in the Bronx from a committee of his fellow-members in the fraternity.

Joseph Depinto of Brooklyn was the recipient recently of one of the two Vail medals awarded annually by the New York Telephone Company to its employees of the Bell system who perform acts conspicuously illustrating ideals of public service.

The annual exhibition of the Leonardo Da Vinci Art School, recently held in the school building at 288 E. 10th St., shows what can be accomplished when public-spirited instructors with vision cooperate with ambitious and willing students. A committee of financiers, industrialists, artists and labor union representatives has been formed, and it is confidently looking forward to strong support from the public. Atlantica is proud of being included among the supporters of the School, and gladly offers it all the cooperation it can.

The Italian Class of the Greenwich House recently presented the three-act play "Addio Giovinezza" in Italian at the Greenwich House Auditorium, under the patronage of a distinguished group of New York Italians.

Dr. Paolo de Vecchi, dean of Italian physicians in America, died in New York City last month. A scholar, philanthropist, writer and surgeon, he was the author of "Modern Italian Surgery," "A Discourse on Divorce," and "How Italy Won the War"; a Commander of the Order of St. Maurice and St. Lazarus, a Cavaliere of the Crown of Italy; and, while in San Francisco, the correspondent for several Italian publications, as well as editor of "The Lancet," a medical publication.

Born in Quattordio, near Turin, Dr. De Vecchi studied at the University of Turin, then fought with Garibaldi and later in the Franco-Prussian War, winning decorations from both the French and Italian Governments. He was court physician to H. R. H. Prince Amedeo of Savoy before he came, in 1880, to the United States. He settled in San Francisco and was naturalized in 1887. He practiced in that city for 25 years before retiring in 1905. In California he organized many charities for his fellow countrymen, and in 1910 he came to New York City, where he had lived since. He was a member of a great number of societies, medical, Italian, social, etc.

Said the New York Times editorially upon the death, at 84, of this distinguished son of Italy; "He is an illustration, though an exceptionally brilliant one, of the wealth of skill and learning and personal distinction and charm which other countries prepare for us and contribute to our development. As a scholar, philanthropist and surgeon, he would doubtless have been accorded first place among living Americans of Italian birth. Yet much of the good that he did was done under the cloak of anonymity. San Francisco and New York should give special thanks to Turin for what he brought to them."

Dr. Charles V. Paterno has been elected president of the West Side Taxpayers' League, which represents property amounting to 500 million dollars.

The Institute of International Education recently announced scholarships for Francis M. De Gaetani of New York City, for study in Spanish at Madrid; and for Miss Elsa Perera of New York junior year study in France.

The College of Pharmacy of Columbia University recently awarded the Lillian Leiterman prize to Miss Grace L. Cassera, and the Lehn & Fink prize to Natale Cecere. Of the thirteen honor students selected, six were Italian: J. Jacaruso, N. Cecere, A. Barile, A. Tortora, T. Mancini and J. Sacco.

The United Italian Social Service Foundation, a welfare organization to help the Italian-American needy of Brooklyn, has been formed. Plans for a campaign to raise funds have been formulated, and the following officers elected: Justice Nathan Sweedler, honorary pres.; John Savarese, Joseph D'Andrea, Charles Fasullo, Mrs. Rose Canbino, Miss Marie Frugone, vice-presidents; Vincent Rollo, sec.; and Nicholas H. Pinto, treas.

NEW YORK STATE

The 53rd annual convention of the New York State Pharmaceutical Association is to be held June 15-19 at Richfield Springs. Mr. Nicholas S. Gesoalde of New York City is its president. One of the features of the convention will be an Italian night and dance to be held on June 18th.

State Senator Cosmo Cilano of Rochester is one of the 11 members of the State Unemployment Commission, in the capacity of vice-president. Mr. Cilano, who is also a member of the Commission on Prison Reform, is slated to be appointed chairman of the Senate Codes Committee.

P. Francis Passarella of Astoria, L. I., is one of the few Italians to have been graduated recently from the United States Military Academy at West Point.

Anthony Turiano of Rochester was one of the winners in a voice contest recently held under the auspices of the American Academy of Teachers of Singing. He took second prize among the tenors.

Dr. Giovanni Faiella of Yonkers, a member of the Medical Board of St. Joseph's Hospital and of the Medical

Board of the State Hospital, has been appointed member of the Yonkers Board of Education. Born in New York in 1884, he was graduated from New York University and Bellevue Medical School.

James P. Fugassi of the Carnegie Institute of Technology in Pittsburgh was a winner recently of a Charles A. Coffin Foundation fellowship for further study at the University of Wisconsin.

Of the 633 law students who were successful recently in passing the New York State bar examinations, 37 were Italians.

OHIO

Dr. B. V. Di Loreto of Steubenville, formerly Grand Venerable of the Order Sons of Italy for Ohio, has been made a Chevalier of the Crown of Italy.

PENNSYLVANIA

Of the 29 Cresson scholarships, each valued at \$1,200 and giving their holders a four month's art study trip abroad, distributed by the Pennsylvania Academy of Fine Arts in Philadelphia recently, two were won by Italians, Monico C. Calma in painting and Frank Gasparro in sculpture. Pasquale Battaglia won honorable mention and the President's prize in the miscellaneous awards.

Gelsomino S. Giuliante is a candidate for the office of District Attorney of the County of Erie, and will run in the primaries on Sept. 15th.

Dr. Giuseppe Perrone, 26, of Rankin, has been appointed president of the School Board of that city.

A banquet in honor of Cav. Furey Ellis, president of the Circolo Dante Alighieri of Philadelphia, is to be held

in the Circolo's clubhouse on June 18th. Domenico Monticello will be chairman of the committee.

Dr. Ferdinando Bartecchi of Scranton is to run for the office of Coroner of that city in the coming primaries.

Upon request by Raffaele Borrelli, director of the Italian hour of Station WRAX in Philadelphia, Dr. Michele Pelosi will speak from that station every Friday at 1:15 P. M. on the care of the teeth and the hygiene of the mouth in general.

Albert D. Dello Buono of Chester, a student at Pennsylvania State College, has been named editor-in-chief of the college humorous publication, the "Penn State Froth."

Filippo Bocchini of "L'Opinione" of Philadelphia, has been elected president of the newly-formed Italo-American Philharmonic Orchestra of that city. The orchestra recently held its first concert under the direction of Maestro Guglielmo Sabatini.

Lorenzo D'Aquila, head of the foreign department of the Highland National Bank of Pittsburgh, was recently made honorary president for life of the Ateletes Mutual Aid Society of that city. Mr. D'Aquila, who came to this country last year, was for three years previous manager of the Bank of Ateleta in Italy and "Commissario Prefettizio" of the Commune of Ateleta.

The second meeting recently took place in Pittsburgh of the general committee for the collection of funds to equip the Italian Hall of the proposed Pittsburgh Cathedral of Learning. The chairman of the committee is William P. Ortale, president of the Bank of America Trust Co., of Pittsburgh. After plans had been outlined, the following were elected vice-chairmen: D. Ardolino, Cav. J. Fugassi, Cav. S. Sunseri, Atty. T. G. Sessa and C. F. Schisano. At the Hotel Schenley on

May 22, Italo-American students of that city held a dance to raise funds for the Italian Hall. Helen Ignelzi was chairman of the committee in charge of the affair.

Under the auspices of the Sons of Italy in Pittsburgh, Gr. Uff. Dr. Torquato Giannini of Italy spoke at Memorial Hall on "Italy of Today" before a large audience. The week before Dr. Giannini had spoken before the students of the Carnegie Institute of Technology on the subject "Are We Progressing?"

RHODE ISLAND

The Italian Club of Brown University recently held two performances of "Addio Giovinezza," an Italian play in three acts, in Rockefeller Hall. The play was directed by Prof. Alfonso De Salvio.

Nicola Capomacchio of Providence has been named concert master of the newly formed Providence Sinfonietta by its conductor, Charles A. Vespia. Mr. Capomacchio received his musical training at the famous San Pietro Maiello Academy in Naples.

Dr. Tito Angelone of Providence was recently given a banquet by 12 Italian associations of that city prior to his departure, last month, for a trip to Italy.

The Mayor of Providence last month proclaimed May 17 as "Italian Day" in honor of Marchesa Iside Minucci, the art director of the Sicilia Grand Opera Co. A musical program was held for the occasion at Roger Williams Park, at which Marchesa Minucci sang with her chorus under the direction of Maestro Arturo D'Orsi, director of the band that bears his name. Among the speakers at the affair were Judge Antonio Capotosto and Prof. V. E. Cinquegrana.

On the occasion of his being made a Chevalier of the Crown of Italy, Dr. Adamo R. Aiello of Providence, was recently tendered a banquet by the Italo-American Club of that city, of which he is a member.

TEXAS

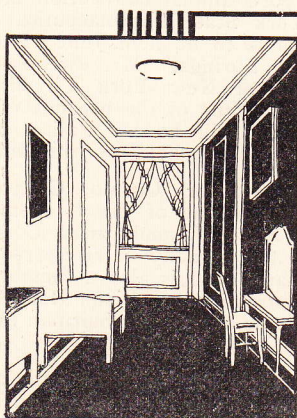
The Italian Women's Welfare Council of Dallas held their annual dance last month at the Adolphus Hotel in that city. Mrs. T. De George is chairman of the Council.

The National Dante Alighieri Society recently awarded two silver medals to Mrs. Angela Rossi Chiado of San Antonio and Miss Evelyn Canezza of Houston in recognition of their efforts toward the study and spread of the Italian language in Texas.

WASHINGTON

Mrs. Flora Niccoli of Seattle has won a first prize in a contest recently held in that city for the backyard best adapted for the care and pleasure of children.

Two more notable legal victories were recently won by Attorney Giuseppe Albi, Royal Italian Consular Agent in Spokane.



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"IL BUON VENTO"

Novella di Massimo
Bontempelli

Una dozzina d'anni fa avevo messo su per mio divertimento una specie di gabinetto di chimica, ove mi appassionavo a tentare esperienze col segreto proposito di trovare la sostanza di contatto tra il mondo fisico e il mondo spirituale. E un giorno, d'improvviso, me la trovai tra mano, quella sostanza: fu, ognuno lo capisce, l'invenzione piu' miracolosa che possa immaginarsi. Era una polverina, che raccolta nel cavo della mano non seppi giudicare se fosse calda o fredda: era impalpabile e imponderabile, pure anche a occhi chiusi la mia mano la percepiva: era incolore e visibilissima. Mi dava, il tenerla a quel modo, una specie di ebbrezza: e' da notare che l'ebbrezza e' appunto la condizione intermedia, e come di contatto, tra la sensazione d'una realta' fisica e lo stato d'animo puramente immaginativo.

Tale era quella sostanza, come subito intuii, e potei riconoscere in breve, quel giorno stesso, per caso, lungo una serie di fenomeni oltremodo curiosi che mi si produssero, e che voglio raccontare per vedere chi ci crede.

* * *

Era d'estate, in un piccolo paese pieno di sole, che sta in mezzo a una pianura d'Italia.

Chiusa la polvere in una cartina, la misi nel porta foglio. In questo atto m'accorsi che non avevo piu' danaro; ne cercai invano in tutte le mie tasche. Io non avevo ancora capito quali potessero essere gli effetti della virtu' di quella polvere: immaginai rapidamente una serie d'esperienze costose per riconoscerli. Era mezzogiorno. Mi s'imponavano dunque due problemi di natura finanziaria: trovare il danaro per andare a pranzo, e quello per fare le esperienze. Il secondo assorbiva il primo. Uscii di casa, nel sole, con la mia polvere in tasca. Le strade erano vuote. I miei passi risona-

vano sui lastrici battuti dalla fiamma del cielo.

Pensavo. In paese conoscevo due uomini ricchi: Bartolo e Baldo. Sapevo che Bartolo andava qualche volta alla trattoria dello Sperone ardente, di cui Baldo era proprietario. Vi andai. Il padrone non c'era ma, o fortuna, c'era Bartolo, con la moglie (una grassona) e la figlia (una magretta). Stava terminando di pranzare. Lo affrontai subito:

—Cercavo di lei, signor Bartolo, per associarla a una mia impresa. Ho scoperto una polvere prodigiosa. Non so ancora a che cosa serva, ma so che essa sta esattamente sul limite tra la vita fisica e la vita metafisica. Ella intende l'importanza enorme della cosa. Mi occorre ch'ella mi somministri venticinquemila lire per le esperienze conclusive. Ci conto.

In cuor mio contavo pure di prelevar subito cinque lire di quelle venticquemila, per pranzare.

Bartolo s'affrettò a trangugiare precipitosamente, quasi da ingozzarsi, la pesca che stava sbucciando.

—Alzatevi, donne—ordino' alla moglie grassa e alla figlia magra. Esse s'alzarono, e lui pure. E avanzò verso me. Aveva un vestito di tela bianca, e in capo un panama. Aveva gli occhiali d'oro e la barba bionda. Pareva un vespa nel latte.

—Signor Massimo—mi rispose—lei non sa che io sono povero. Io non posso somministrarle nemmeno venticinque centesimi. Le giuro che nel farle questo rifiuto il cuore mi sanguina.

Sostò. Lo guardai. Mi guardava, onde una gran timidezza mi prese, e abbassai lo sguardo:

E scorsi che sul suo petto, dalla sua parte sinistra, sotto la tasca del fazzoletto, sulla tela bianca del vestito c'era una piccola macchia rossa. Pensavo d'insistere. Ma mi avvidi che la macchiolina era fresca, e s'allargava. Stavo allora per avvertirlo, quando egli riprese a parlare:

—Il cuore mi sanguina—ripete'—e io mi compiaccio di spiegarle. . .

* * *

Ma non sento piu' niente. Im-

provviso mi baleno' un sospetto, una speranza, una spiegazione, una illuminazione, forse, certo, anzi certo certissimo, capivo ora gli effetti della mia scoperta. L'uomo parlava entro il raggio d'azione della mia polvere, la sostanza che segna il punto di contatto e passaggio tra il mondo reale e il mondo delle immagini; ed ecco, lui parlava, la mia polvere operava: la mia polvere SERVIVA A REALIZZARE LE IMMAGINI: le immagini di cui fanno uso gli uomini parlando. "Il cuore mi sanguina," egli aveva detto, e ripetuto. E il disgraziato. . .

Io ero senza fiato. La macchia aveva cessato d'allargarsi. Lo guardai. Era pallido. Colsi ora le sue parole.

— . . non ho piu' quattrini—stava ridicendo, in atto d'andarsene, con voce fioca—e sa dove li ho buttati tutti? In un anno di cure, di cure per mia moglie e mia figlia.

Fe' un cenno dietro le spalle. Perche' le due donne, moglie grassa e figlia magra, s'erano ritirate in un angolo, un angolo quasi buio della sala, e la stavano, zitte.

—Ho fatto fare una gran cura dimagrante a mia moglie, e una gran cura ingrassante a mia figlia; e con questo bel risultato: mia moglie e' una botte e mia figlia un'acciuga. Arrivederla, signor Massimo. Andiamo, donne.

Si volto' a loro, ma non c'erano piu'. Non si maraviglio'. Brontolava:

—Saranno andate a casa a prepararmi il caffè'.

Uscì barcollando, senza piu' voltarsi scomparve. Io allibito ficcai lo sguardo in quell'angolo buio della sala. C'era una botte. Un brivido rapido mi scivolò dai piedi alla fronte. Osai fare due passi verso quella cosa, mi fermai, così da lontano mi chinai un poco guardando laggiù. E ai piedi della botte c'era una piccola acciuga miserevole, salata.

Sua moglie, e sua figlia.

Arretrai. Caddi a sedere sulla sedia davanti al tavolino. Il cameriere stava rientrando dalla cucina e si piantò ritto in faccia a me.

Ebbi la forza di mormorare:

—Un pezzo di formaggio, un bicchiere di vino.

Me li porto'. Tacevo. E in breve ogni sgomento sgombrava dall'animo mio. Alla fine del formaggio, un immenso orgoglio m'invase. Lo scenziato avea vinto in me l'uomo. Guardai con gioia l'opera mia nell'angolo buio. Anche il bicchiere di vino finì'.

M'accorsi che un gatto stava annusando l'acciuga: distolsi lo sguardo.

—Quando torna il vostro padrone? Debbo parlargli.

—E' andato alla vigna: tornerà verso vespero.

Dopo una sosta, con un sorriso ossequioso:

—Il signore deve perdonarmi se senza volerlo ho sentito qualche parola della sua conversazione col signor Bartolo. Se al signore occorre danaro, mi permetta di dirle che fa male a rivolgersi a quei tipi lì'. Le consiglierai piuttosto il commendatore.

—Quello che sta in fondo alla piazza? Come si chiama?

—Appunto. Si chiama . . . oh non ricordo. Aspetti. Il nome ce l'ho sulla punta della lingua.

—Bravo. Mostratemi la lingua.

—Che dice?

—Mostrate, subito.

Ero così' imperioso, che lui ubbidì'. Caccio' fuori la lingua. M'accostai, lessi forte:

—COM-MEN-DA-TOR BAR-BA.

Appunto! Come lo sa?

—L'avevate sulla punta della lingua.

—Il signore ha voglia di scherzare.

Il commendatore ha fatto due o tre affari grossi, e ha la cassa ben fornita.

—Grazie del consiglio. Arrivederci.

Facevo l'atto d'alzarmi. Il cameriere mi interruppe:

—Se il signore volesse pagare il conticino. . . .

Additava la superstite crosta del formaggio.

Io ebbi un'idea grandiosa. Estraggo il portafoglio e impugnandolo, fisso con energia il cameriere. Egli aspetta. Io gli gridai:

—Siete un asino.

Sostò un istante immobile, contemplandomi con gli occhi che gli diventavano immensi e tondi: e tosto intorno a essi sorse un pelame e avanti si spinse un muso carnoso e in alto scaturirono due vaste orecchie e tutto il corpo s'inalzò, ingrossò setoloso, ricadde con gli zoccoli avanti battendo il pavimento, che

risonò'. Tutto scrollandosi frustò l'aria della sala con una coda superba, e il muso proteso a me di sopra al tavolino uscì' in un raglio che parve un trombone. Poi di slancio mi voltò' quella coda e tagliando trotto' verso l'uscio e fu in istrada. Corsi all'uscio; fuori non c'era anima viva; l'asino solo tra la gran luce era già' lontano e trottava orgogliosamente nel mezzo della strada a coda alta sul selciato sonoro, di tratto in tratto lanciando un fulgido raglio fino al sole che saettava dal centro del cielo sulle case e sui sassi.

Rientrai per prendere il cappello. In terra, presso il piede del tavolino, biancheggiava il tovagliolo caduto dalla zampa anteriore sinistra dello ex-cameriere.

* * *

Compiutamente sicuro ormai della mia invenzione, uscii tranquillo, e per le deserte vie meridiane raggiunsi la piazza. Un momento ancora sentii da una via laterale echeggiare passando un trotto e un raglio, mentre bussavo alla porta della casa del commendatore Barba. Mi gli presentai; mi accolse, nel suo studio, con circospezione e cortesia:

—S'accomodi.

—Commendatore, io sono un chimico. . .

Cercando le parole per continuare, guardavo intorno. D'un tratto gli domandai:

Anche lei si occupa di chimica?

—Io? Nemmeno per sogno. Perché'?

—Perché' vedo scritto, la sui cartoni di quello scaffale in fondo: "Carburi".

Si mise a ridere:

—Lei s'inganna. Io non m'occupo che di affari. In quei cartoni tengo le mie azioni della Società' dei Carburi, e altri documenti relativi a questo affare.

—Sta bene. Le dirò' subito che per un'impresa, che in breve mi arricchirà', ho bisogno di una somma, piuttosto forte, per. . .

—Basta!—m'interruppe. —Lei è giovane; faccia da se'. I giovani debbono fare da se'. Aiutarli è un delitto. Io oggi dirigo cento affari grossissimi: ebbene, ho fatto tutto da me, dal nulla. Nessuno mi ha mai aiutato. Io sono figlio delle mie azioni. . .

S'interruppe, e con aria svagata d'un tratto s'alzò', andò' verso lo scaffale, e guardando ai cartoni mormorava affettuosamente:

—Mamma, mamma. . .

—Perché' dice "mamma mamma" a quei cartoni?

—Io dico "mamma mamma" a quei cartoni? . . . Chi sa, qualche

volta sono distratto. Lei non ha idea: troppi affari, ho troppi affari. La mia testa è' un vulcano.

M'alzai e detti un balzo indietro spaventatissimo. Infatti un torbido pennacchio di fumo gli sgorgò' dalla testa. Avevo raggiunto l'uscio. Mi voltai un momento, a tempo per vedere un nugolo di faville e sputi di lava al soffitto con un rumore di pesce a friggere. Fuggii a precipizio, sbattei la porta, mi ritrovai sulla piazza deserta. Raggiunsi il limite del paese, andai a sedermi sul margine d'un prato ove sboccava un viottolo. Alla esaltazione si mescolava ora in me più' d'una vena d'inquietudine. La mia invenzione è' enorme. Ma occorre essere prudenti. Per essa in meno d'un'ora avevo già' innocentemente sacrificato una due tre quattro cinque, si cinque persone; Bartolo dissanguato, sua moglie e sua figlia rese inservibili, il cameriere inciuchito, il commendatore vulcanizzato. Meditai lungamente. (Ogni grande impresa ha avuto i suoi martiri). Elucubravo le possibili applicazioni industriali della mia scoperta. Il sole declinava. Ma non mi mossi: non a caso, pur nella mia agitazione, ero venuto proprio a quel viottolo: di là' doveva arrivare Baldo, il ricco padrone dello "Sperone ardente, tornando a vespero dalla sua vigna. Come gli esporrò' la cosa? Verso occidente il cielo era tutto addobbato di nuvolette a festoni, di focchi rosei a ghirlande tra il raso azzurro dell'aria. E da lontano vidi spuntare sul viottolo Baldo. Veniva a passi tranquilli, paffuto e raso, con una curva pancia soave. Fumava un'avana, e s'avvicinava. Io trepidavo, e tentai di vincermi. Cercavo un bel saluto che lo disponesse a benignità'. S'avvicinava. I boccioli di rosa dall'alto azzurro piovevano riflessi amorosi sul carneo fiore sbocciato del suo volto. Era a tre passi da me; come mi vide la sua bocca si schiuse a un sorriso sereno. Io mostrai di scorgerlo soltanto in quel momento—Oh—dissi—oh signor Baldo, "qual buon vento vi porta?"

* * *

E un caro vento spiro' dalla terra, un dolce zefiro su mollemente sollevato portava lui, sopra ai prati, sopra alle siepi, sopra alle cime degli alberi. Io alzando a mano a mano la faccia guardavo: Baldo elevavasi morbido sempre più' in alto verso il placido etere; sopra le ali dello zefiro tepido e lepidò in panciòlle se n'andava; fin che il fumo del suo avana si confuse tra le nuvolette, e il fiore sbocciato del suo volto sfumò' tra le rose del cielo.

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